

CREASY, CATHERINE SATCHWELL, D.M.A. A Guide to the Works for and Involving Horn by Ruth Gipps. (2018)
Directed by Dr. Dennis AsKew. 108 pp.

- I. Solo Recital: Thursday, April 12, 2012, 5:30 p.m., UNCG Recital Hall. *Sonata for Horn and Piano*, (Eric Ewazen); *Romanza for Horn in F and Piano, Op. 59, nr.2*, (Jan Koetsier); *Concertino for Horn and String Orchestra, Op.45, nr.5*, (Lars-Erik Larsson); *Romantic Sonata for Clarinet, Horn and Piano* (Gunther Schuller).
- II. Solo Recital: Saturday, April 20, 2013 5:30 p.m., UNCG Recital Hall. *Concerto in B flat major, Op. 91 for Horn and Orchestra*, (Reinhold Glière); *Sextet in C major, Op. 37 for Pianoforte, Violin, Violincello, Clarinet and Horn*, (Ernö Dohnányi).
- III. Solo Recital: Saturday, April 26, 2014, 7:30 p.m., UNCG Recital Hall. *Alla Caccia*, (Alan Abbott); *Sonata No. 2 for Horn and Piano*, (Alec Wilder); *Horn Concerto, Op.58*, (Ruth Gipps); *Serenade for Tenor, Horn and Strings*, (Benjamin Britten).
- IV. D.M.A. Research Document. A GUIDE TO THE WORKS FOR AND INVOLVING HORN BY RUTH GIPPS. The purpose of this study is to provide information on the body of works for and involving the horn by British composer Ruth Gipps (1921-1999). This guide is intended as a reference for students, teachers and professionals. The study primarily focuses on Gipps's Horn Concerto, Op. 58 (1968) and the Wind Sinfonietta for double wind quintet, Op. 73

(1989), but includes information on the following: *The Three Billy Goats Gruff*, Op. 27b, Trio for oboe, horn in F and bassoon (1943); *Seascape*, Op. 53 for double wind quintet (1958); *A Taradiddle for Two Horns*, Op. 54 (1959); *Sonatina* for horn and piano, Op. 56 (1960); *Triton*, Op. 60 for horn and piano (1970); *Wind Octet*, Op. 65 for 2 oboes, 2 clarinets, 2 bassoons & 2 horns (1983); *The Pony Cart*, Op. 75 Trio for flute, horn and piano (1990); and *The Lady of the Lambs*, Op. 79 for soprano, flute, oboe, clarinet, bassoon and horn (1992).

This collection of music represents a valuable addition to the horn repertoire. Pedagogically, these works bridge a gap in the repertoire between the Romantic period and the twentieth century. Through a variety of solo and chamber ensemble combinations that are suitable for a range of ability levels, these works provide a transition to the study and performance of later twentieth century works in an accessible tonal language. Additionally, these works continue to expand the catalogue of works for horn by female composers.

A GUIDE TO THE WORKS FOR AND INVOLVING
HORN BY RUTH GIPPS

by

Catherine Satchwell Creasy

A Dissertation Submitted to
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Approved by

Committee Chair

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To Justin Creasy for his unwavering love and support.

APPROVAL PAGE

This dissertation, written by Catherine Satchwell Creasy, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION, PURPOSE, AND PROCEDURES

Introduction

Ruth Gipps (1921-1999) was a British composer and conductor. Her expansive musical output included orchestral and choral works, wind, string and vocal chamber music, wind, piano and string concertos, as well as music for radio. Gipps began her career in the 1940s, a time when women faced many challenges in gaining positions of leadership and authority in music. Despite these obstacles, Gipps carved out a diversified career. In addition to composing over a hundred works she was a concert pianist, an orchestral oboist, a professor of theory and composition, as well as the founder and conductor of two orchestras in London. She was also influential in the organization of the British Music Information Centre, an important archive of modern British music, dating predominantly from the 1960s on.¹ Despite her many contributions to twentieth century British classical music, Gipps remains largely unknown and her music is rarely performed.²

This lack of recognition and visibility may be due in part to the particularly contrasting nature of her compositional output. Gipps wrote highly demanding works that

¹ Now known as the British Music Collection, housed at the University of Huddersfield in Huddersfield, West Yorkshire, England.

² For a full biography of Ruth Gipps see: Jill Halstead, *Ruth Gipps: Anti-modernism, Nationalism and Difference in English Music*, (England: Ashgate, 2006).

are clearly intended for professionals in addition to a large body of works that are for amateurs and students. In many ways, this contrast in her compositional output mirrors her professional career, for while she had a premiere at the Proms and music performed on the BBC, she also spent much of her career teaching and providing playing opportunities for students training to become professionals. The number of works Gipps wrote for amateurs and “parlor music” settings cast a shadow over her professional works, causing her to be taken less seriously as a composer.³

This contrast is certainly true of the music she wrote for horn. Gipps wrote several works for or involving the horn, in part to provide repertoire for her horn playing son, Lance Baker. Gipps wrote pieces for Lance throughout his development from a student to professional, thus creating a unique reserve of music that has much to add to the repertoire of the horn. The chamber works are a notable addition as they are comprised of a variety of instrumental combinations and range from beginner and amateur works to music suitable for professional ensembles. This collection of music represents an important pedagogical addition to the works for horn by female composers.

The standard horn repertoire is pillared by such twentieth century works as the *Sonate für Horn und Klavier* (1939) by Paul Hindemith, the *Concerto No. 2 in E flat* (1942) by Richard Strauss, the *Concerto in Bb Major, Op. 91* (1950) by Reinhold Glière, and the *Concerto for Horn and Strings* (1951) by Gordon Jacob. There is no large- scale

³ Jill Halstead, *Ruth Gipps: Anti-Modernism, Nationalism and Difference in English Music* (England: Ashgate, 2006), 106.

twentieth century work by a woman performed with the regularity of these standards. On her website, “Works with Horn by Female Composers,” Dr. Lin Foulk lists twenty-five concertos for horn by women, twenty-one of which are twentieth century works.⁴ However, many of the concertos by women composers of this time period are written in a less tonally accessible language, while the standard twentieth century concertos written by male composers, are more accessible. For example, composer Thea Musgrave, a contemporary of Gipps and a fellow UK composer, has written horn works such as the *The Golden Echo I* (1986), that are far more advanced than most students are prepared to learn. There are few substantial works of this era by women composers that bridge the gap from the Classical and Romantic era works students begin their studies with to the twentieth and twenty-first century works they encounter later. As a result, students and performers may inadvertently limit their exposure to female composers of this era. Gipps’s Concerto, Op. 58, in particular provides a solution to this repertoire issue.

Purpose

The primary purpose of this study is to serve as a guide to the complete repertoire of works for and involving the horn by Ruth Gipps. As such, it should become a reference point for any student or performer interested in performing these works. This guide provides brief analyses of each work and background information that will be helpful in preparing program notes. Two works, the Horn Concerto, Op. 58 and the Wind

⁴ Lin Foulk, “Works with Horn by Female Composers: Concertos.” 2016.
<http://www.linfoulk.org/home/concerto.html> (accessed December 2, 2016).

Sinfonietta, Op. 73, are studied at greater length as they are significant examples of Gipps writing for solo horn and the horn in chamber music, respectively.

The secondary purpose of this study is to promote Gipps's music for horn so that it may become more widely known. Gipps's neo-Romantic style was highly influenced by British traditional folk-songs and covers a range of ability levels. Her horn music supplies a need in both the solo and chamber literature. Gipps's repertoire for and involving the horn includes a total of ten works⁵. There are three solo horn works: a concerto, a sonata, and a short character sketch- solo for horn and piano. The chamber works include: one duet, two works for double wind quintet, a wind octet, a trio for flute, horn and piano, a narrated wind trio for bassoon, oboe and horn, and a song for soprano and woodwind quintet accompaniment. By providing these additions to the repertoire, students will be able to encounter works by a female composer much earlier in their careers and thereby receive a more balanced musical perspective.

Procedures

This study is a guide to the ten works for and involving horn in Gipps's repertoire. It includes analyses of Gipps's Horn Concerto, Op. 58 (1968), as a primary example of the composer's solo horn writing, and the Wind Sinfonietta, Op. 73 for wind ensemble (1989) as a primary example of the wind chamber music writing. These analyses consider aspects of harmony, melody, rhythm and form in addition to providing valuable

⁵ Gipps's final composition, Sonata for Alto Trombone (or Horn) and Piano, Op. 80, listed in the Halstead biography, is not available through June Emerson Wind Music (sole distributor of Gipps's Tickerage Press publications). The author was unable to locate a copy of the score.

background information on the works. The guide concludes with a survey of the remaining solo and chamber works. Each of the remaining works include a brief analysis and background information. All of the works included in this study have an annotation heading that provides the following information as available: title, composition year, movement titles, dedication, instrumentation, duration and a figure indicating the work's written horn range.

The variety of Gipps's output for the horn, both as a solo and chamber instrument, creates a marked contrast in difficulty and purpose. Examination of each category, solo and chamber, shows that there are challenging professional works as well as amateur and student works. To present the entire repertoire, this study highlights a professional work from each of the sections, solo and chamber music, and provides information on the remaining professional, amateur, and student works in each category. By focusing on a primary example for each category, Gipps's writing for the horn can be thoroughly demonstrated without the limitations of a qualitative study determining rigid difficulty levels. This approach clearly acknowledges difficulties without restricting the variety of applications and ability levels that may use these works. This guide employs the same broad approach of Linda Dempf and Richard Seraphinoff's *Guide to the Solo Horn Repertoire* in which,

We have made no attempt to establish a grading system for individual works, but instead try to give some idea of the difficulties and appropriateness of each work for players of different skill levels through description in the text of the various techniques required and the challenges that each presents. This system has its own inherent problems, yet we hope that by doing this, each entry will give a fuller

picture than an assigned grade and also be more specific in what makes a piece particularly challenging or accessible. We indicate when a work stands out as particularly suited to a certain level of player, such as a high-school player or a younger college player, or if a work is a good introduction to a specific technique or style for a certain level of player.⁶

In a letter to Daniel Lienhard, compiler of the third volume of the *Horn Bibliographie*, Gipps indicates a clear distinction between “teaching” pieces and professional works within her repertoire.⁷

Delimitations

It is beyond the scope of this study to provide a full theoretical analysis of each piece. The brief analyses provided are intended to aid the students, teachers and performers using this guide in gaining a fuller understanding of these works individually and the repertoire as a whole.

The octave designation of this document follows Linda Dempf and Richard Seraphinoff’s adaptation of the Helmholtz system described in D. Kern Holoman’s *Writing about Music: A Style Sheet* (Figure 1).⁸



Figure 1. Octave Designation for Horn Range.

⁶ Linda Dempf and Richard Seraphinoff, *Guide to the Solo Horn Repertoire*, (Bloomington: Indiana University Press, 2016), xi.

⁷ Ruth Gipps, letter to Daniel Lienhard, April 17, 1996.

⁸ Linda Dempf and Richard Seraphinoff, *Guide to the Solo Horn Repertoire*, (Bloomington: Indiana University Press, 2016), x.

Specific notes in the horn part are given in horn pitch, while key centers and cadences are discussed in terms of concert pitch. In this study, “solo horn” refers to the horn soloist in works that feature the horn, while “horn” is used to refer to the horn part or parts found in the chamber music works involving the horn.

Organization

The document consists of four main sections. Section I includes the Introduction, Purpose, Procedures, Delimitations and Organization of the text, concluding with a short overview of Gipps’s compositional influences and style. Section II, comprised of three parts, examines the solo horn literature. The first part presents as the primary example of Gipps’s writing for solo horn, the Horn Concerto, Op. 58, and provides an exploration of its melody, harmonic aspects, rhythm and form, as well as valuable background information. The second part survey the remaining professional works for horn which include: *Triton*, Op. 60 for horn and piano (1970), while the third section covers the amateur and student works for horn which include: *Sonatina* for horn and piano, Op. 56 (1960) and *A Taradiddle for Two Horns*, Op. 54 (1959).⁹ Parts two and three provide less detailed information than the primary example in part one, but still cover the musical elements and background information on each piece.

Section III follows the same format as Section I, examining the chamber works for and involving the horn. Section III, part one, provides a deeper analysis of its primary example, the *Wind Sinfonietta*, Op. 73, demonstrating Gipps writing for the horn in

⁹ Op. 54 is spelled taradiddle versus the other common spelling: tarradiddle.

chamber music. Part two surveys additional professional chamber works which include: Wind Octet, Op. 65 for 2 oboes, 2 clarinets, 2 bassoons & 2 horns (1983), and part three provides information on the amateur and student works which include: *Seascape*, Op. 53 for double wind quintet (1958), *The Three Billy Goats Gruff*, Op. 27b, Trio for oboe, horn in F and bassoon (1943), *The Pony Cart*, Op. 75 Trio for flute, horn and piano (1990) and *The Lady of the Lambs*, Op. 79 for soprano, flute, oboe, clarinet, bassoon and horn (1992). Section IV provides a summary and conclusions, as well as suggestions for further research.

Review of Literature

In the 1990s, scholarship involving women in music and women composers greatly increased. This growth in scholarship brought about several important works that are relevant to this study. Dr. Jill Halstead, Associate Professor at the University of Bergen in Norway, began studying women composers during the 1990's. Her research led her to know Ruth Gipps personally and they developed a written correspondence. Halstead was inspired to write her biography of Ruth Gipps because this incredibly industrious and talented woman had very little public recognition. This biography is the only monograph on the life of the composer and her music. It provides the only complete listing of Gipps's horn works and provides a "Works List," with valuable information about premieres of works and dedicatees, as well as a detailed study on attributes of Gipps's compositional influences and style, predominantly through her orchestral works. Halstead does not discuss any of the horn works in detail.

Dr. Lin Foulk, of Western Michigan University, created two valuable resources on horn music by the woman composer in 2003. Foulk's *Works for Horn and Piano by Female Composers: An Annotated Guide*, includes two of Gipps's works for horn, the *Concerto, Op. 58* and the *Sonatina, Op. 56*. This annotated bibliography provides nominal background information on Gipps and gives publication information on these two horn works, as well as brief discussions of style and form. Foulk expanded the concept of her annotated guide into an online catalogue of works for and involving horn by women composers, "Works with Horn by Female Composers."¹⁰ This is a seminal resource for expanding the horn repertoire. Foulk has catalogued over a thousand works and continuously adds to the list. The catalogue is organized by genre and includes a grading scale, composer dates and publication information. Foulk lists the titles of a few of Gipps's chamber music for horn in the online catalogue, in addition to the solo works with piano; however, no more additional background information is provided on the works.

Similarly, Gipps works for horn are listed incompletely in Linda Dempf and Richard Seraphinoff's, *Guide to the Solo Horn Repertoire* and the third volume of the *Horn Bibliographie* by Bernard Bröchle and Daniel Leinhard. No focused study on Gipps's horn repertoire currently exists. This study includes brief analyses for all of

¹⁰ Lin Foulk, "Works with Horn by Female Composers," www.linfoulk.org (accessed September 14, 2014).

Gipps's horn works, as well as background information gathered in part from living performers of her works.

David Pyatt's recording, *British Horn Concertos*, provides the only commercially available recording of Gipps's solo horn works.¹¹ Ruth Gipps attended the rehearsals during the recording of this album. This study includes David Pyatt's first-hand knowledge regarding the recording of this concerto combined with Lance Baker's invaluable insights in preparing the work. Additional information is provided from an interview with the album's producer, Andrew Keener.

Gipps's musical scores for this repertoire provide the most valuable resource for this study. Her privately owned publishing company, Tickerage Press (distributed by June Emerson Wind Music in England), is the sole source for purchasing these scores. The only exception is a second edition of *Seascape* edited by Rodney Winther that includes an optional string bass part.¹²

Compositional Influences and Style Overview

Gipps attended the Royal College of Music, where she studied composition with Ralph Vaughan Williams and Gordon Jacob.¹³ The countryside of rural England was a touchstone for Gipps.¹⁴ She wrote several works that are evocative of the British

¹¹ David Pyatt, *British Horn Concertos*. CD (digital disc). Lyrita, SRCD.316, 2007.

¹² Ruth Gipps, *Seascape*, Op. 53 (1958) ed. by Rodney Winther, WB Music Corp., 2004.
<https://play.google.com/books/reader?id=40yZ86tcLnoC&printsec=frontcover&pg=GBS.PP4>

¹³ Jill Halstead, Lewis Foreman, and J.N.F. Laurie-Beckett. 2001 "Gipps, Ruth." *Grove Music Online*. (accessed September 27, 2018).
<http://www.oxfordmusiconline.com.ezproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011199>.

¹⁴ *Ibid.*, 105.

landscape. It was an essential aspect of what she considered the “Englishness,” of her compositional style. The influence of folk tunes is seen in her use of modality, chromaticism and irregular phrase lengths.

Despite her strong identification with the Romantic English national style, Halstead remarks that Gipps’s compositional style is “. . . coloured by a harmonic and instrumental palette of French and Russian origins . . .”¹⁵ This compositional lineage may be due in part to the connection her beloved composition teacher, Ralph Vaughan Williams, had with Ravel. Vaughn Williams studied briefly with Ravel whose impact was indelible.¹⁶ Like Ravel, Gipps favored woodwind timbres. He often linked different instrumental voices together by having each play the same motivic idea. This chain-linking of instrumental timbre also connects her compositional style to the concept of *Klangfarbenmelodie* (German for tone-color melody) in which a melody is built from the different tone colors of various instruments.¹⁷ Her compositions employ an economy of means due to the imaginative development of simple motivic material.

In addition to composition, Gipps studied oboe at the Royal College of Music. Following her studies, she performed with clarinetist Thea King in the all-female wind

¹⁵ Ibid., 77.

¹⁶ Hugh Ottaway and Alain Frogley. 2001 “Vaughan Williams, Ralph.” *Grove Music Online*. 27 Sep. 2018. <http://www.oxfordmusiconline.com.ezproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042507>.

¹⁷ Julian Rushton. 2001 “Klangfarbenmelodie.” *Grove Music Online*. (accessed October, 3 2018). <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015094>.

ensemble, the Portia Ensemble.¹⁸ She also had a successful orchestral career. Both of these experiences made her a confident and knowledgeable composer of wind chamber music, which became an increasingly important part of her compositional output.

Her only works for brass are solos for trombone and horn. She wrote no chamber music for brass ensembles besides *A Taradiddle for Two Horns*, Op. 54.

¹⁸ June Emerson, "Dame Thea King," *The Guardian*. July 1, 2007. <http://www.theguardian.com/news/2007/jul/02/guardianobituaries.obituaries> Thea King accessed March 22, 2016.

CHAPTER II

SOLO HORN REPERTOIRE

Horn Concerto, Op. 58

Horn Concerto, Op. 58 (1968)

Piano reduction, 1991

- I. Con Moto
- II. Allegretto
- III. Allegro ritmico

Dedication: Lance Baker

Instrumentation: orchestra; horn and piano

Duration: 18 minutes

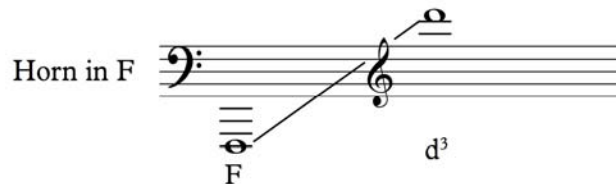


Figure 2. Written Horn Range of Op. 58.

Op. 58 is the last of six concertos that Gipps wrote, including a clarinet concerto (Op. 9), an oboe concerto (Op. 20), violin concerto (Op. 24), piano concerto (Op. 34), and a concerto for violin and viola (Op. 49). All of these works were dedicated to family

members or close friends. Gipps wrote the horn concerto in 1968 for her son Lance Baker, when he was a “young professional.”¹⁹

A year later, on November 15, 1969, Lance premiered the concerto with the London Repertoire Orchestra in Duke’s Hall at the Royal College of Music. Gipps conducted the performance.²⁰ The broadcast premiere was given thirteen years later in 1982 by British horn soloist Frank Lloyd with the BBC Welsh Symphony Orchestra. Georges Tzipine conducted.²¹

Then in the mid-1990s, British horn soloist David Pyatt recorded the concerto on his album, *British Horn Concertos*.²² This is the only professional recording of the work and one of the few recordings of any of Gipps’s compositions. Notably, Gipps is the only woman composer included on this collection of British music. Her concerto stands alongside that of her composition teacher, Gordon Jacob (Concerto for Horn and Strings), and her fellow RCM colleague and friend, Sir Malcolm Arnold (Concerto No. 2 for Horn and Strings, Op. 58). She attended the recording sessions and highly anticipated the album.

Although Pyatt is a former student of Frank Lloyd, he did not encounter Gipps’s concerto through his teacher. After winning the BBC Young Musician of the Year award

¹⁹ Ruth Gipps, letter to Daniel Lienhard, June 19, 1980.

²⁰ Halstead, 174.

²¹ Ibid.

²² Andrew McGregor, “David Pyatt’s ‘British Horn Concertos’ Review. *BBC*. 2007. <http://www.bbc.co.uk/music/reviews/5z25/>. (accessed April 14, 2018).

in 1988, Pyatt was a rising new talent in the British classical music world.²³ He went on to make several recordings in the 1990s that brought him acclaim as a soloist, among them, *British Horn Concertos*. The Lyrita label specializes in recordings of British music. Digital conversion issues prevented several recordings in the Lyrita catalogue, including *British Horn Concertos*, from release.²⁴ Licensing agreements brought further delay.²⁵ The album was finally released in 2007.²⁵ Unfortunately, this was eight years after Gipps's death.

Despite his expertise, Pyatt does not teach this work, citing its difficulty even for advanced students.²⁶ Furthermore, Pyatt has not performed the concerto since the recording because in his experience, orchestras prefer standard repertoire offerings such as Richard Strauss's Concerto No. 1 in E flat, Mozart's Concerto No. 4 in E flat, K. 495 or Benjamin Britten's Serenade for Tenor, Horn and Strings. Op. 31.²⁷

Op. 58 is a challenging work intended for the professional player. Pyatt's recording of the work at the age of nineteen is a testament to his virtuosity.²⁸ The work requires an adept range, as it spans from pedal F to d³, as well as the endurance necessary

²³ BBC Artists website <<https://www.bbc.co.uk/music/artists/9244943f-773f-4d37-b324-cb27ca9ba461>> Accessed 26 August 2018.

²⁴ Simon Heffer. "Opening the Vinyl Treasure Chest English Classical Gems can Now be Heard on CD, Says Simon Heffer." *The Daily Telegraph*, Feb 24, 2007. 010, <<https://login.libproxy.uncg.edu/login?url=https://search-proquest-com.libproxy.uncg.edu/docview/321425309?accountid=14604>>. <<https://uncg.on.worldcat.org/oclc/5413743089>> (accessed September 27, 2018).

²⁵ Lyrita, <http://www.lyrita.co.uk/>. (accessed September 27, 2018).

²⁶ David Pyatt, email with the author, March 13, 2015.

²⁷ Ibid.

²⁸ Andrew McGregor, "David Pyatt's 'British Horn Concertos' Review. *BBC*. 2007. <http://www.bbc.co.uk/music/reviews/5z25/>. (accessed April 14, 2018).

to repeatedly navigate these wide leaps. Several technical passages require an agile triple tongue and stopped horn is frequently called for. Old notation bass clef is used throughout the work, which is an example of Gipps's adherence to the traditions of the previous century, rather than those of the twentieth.

An idiosyncrasy of the solo horn part is its periodic transposition to Horn in E. Lance thinks in concert pitch, rather than horn in F.²⁹ Gipps occasionally writes the horn part in E because it was convenient for Lance; he preferred not to think of sharps and flats. Another idiosyncrasy is the use of old notation bass clef throughout the work. This is an example of Gipps's adherence to the traditions of the previous century, rather than those of the twentieth.

Although the Lyrita recording has increased the concerto's visibility, the work is still not widely known or performed. General knowledge of the work has been delayed because professionals capable of playing it have only recently had access to a recording and it is not regularly performed in public venues. These factors make it difficult for a work to become better known, much less included in the repertoire. In their *Guide to the Solo Horn Repertoire* Linda Dempf and Richard Seraphinoff further examine the problematic issue of adding new works to the repertoire:

Marshalling orchestral forces for horn and ensemble performance is no small task. Many interesting concertos are premiered and ultimately do not become part of the standard repertoire, for many reasons. The expense and effort of producing a performance can be prohibitive, or the piece, having been written for a specific virtuoso, may be too difficult to be accessible to the majority of horn players. It is

²⁹ Lance Baker, phone conversation with the author, October 1, 2014.

the piano reduction that brings many of these works to listeners and horn players.³⁰

Indeed, for these reasons, the piano reduction of Op. 58 plays an essential role in increasing the awareness and accessibility of the work. Gipps produced the piano reduction of the concerto in 1991, published by her own Tickerage Press. It is the only published version of the work and the most easily accessible score for the performer to acquire.³¹ The full score and orchestral parts remain unpublished.³² However, this accessibility comes at a cost. A defining characteristic of the concerto is its rich orchestration. Out of necessity the piano reduction simplifies the orchestral accompaniment and eliminates the unique tone colors that give the concerto its vibrant character.

Without Pyatt's recording, the concerto's compelling orchestration would be unknown. As such, this recording is a vital piece of advocacy for the work and a true entry point for discovering the orchestral colors Gipps wields so effectively.

When performing from the reduction of an orchestral score, pianists often have to determine what to eliminate to make the accompaniment playable. This is particularly true in densely orchestrated works such as Richard Strauss's Concerto No. 2 in E flat.

³⁰ Dempf and Seraphinoff, *Guide to the Solo Horn Repertoire*, 337–338.

³¹ The piano reduction is available through June Emerson Wind Music. The orchestral parts are owned by the estate (Tickerage Press) and are not available through June Emerson Wind Music.

³² The Free Library of Philadelphia's Edwin A. Fleischer Collection includes Gipps in a special collection of works by women composers. The score and parts for the horn concerto, as well as Gipps's Symphonies No. 2-5, are available through its lending library. <https://libwww.freelibrary.org/assets/pdf/fleisher/Women-Composers.pdf> (accessed April 14, 2018).

While there are always timbral deficits in a piano reduction, in Op. 58 these losses are more keenly felt because the texture is thinner. Gipps's concerto highlights individual instrumental voices through imitative melodic and harmonic lines. These individual voices are often chain-linked by a single motive. The homophonic timbre of the piano lessens the impact of this imitation.

The concerto remains an effective and rewarding composition with piano accompaniment. As Gipps was a pianist, the piano reduction is pragmatic. However, it is impossible to translate the orchestration fully. The charm and excitement of the work's accompaniment comes from Gipps's nuanced use of orchestral color.

Written in a late nineteenth century, Romantic era style, Op. 58 shares attributes of popular standard repertoire horn concertos. Because of its Neo-Romantic style, it is immediately accessible to both the listener and performer. However, Op. 58 has characteristics that connect it to several musical eras, ranging not only from the Classical era to the Romantic era, but into the early twentieth century as well. The concerto's contribution to the horn repertoire extends beyond its aesthetic. It is pedagogically significant because it bridges a gap between the Romantic period and the twentieth century. Its distinct aesthetic is delivered in a familiar tonal language that prepares the performer for the later works of the twentieth century. It also contributes to the catalogue of works by women composers during an era in which women were underrepresented.

Gipps's colorful orchestration is one of the factors that contributes to the concerto's distinct aesthetic, making it a unique and valuable addition to the solo horn

repertoire. The prominence of woodwind timbres is an important aspect of its individuality. This emphasis on the woodwind section recollects the Classical tradition of *Harmoniemusik*, in which woodwind chamber ensembles (consisting mainly of clarinets, oboes, bassoons, and horns) joined the string orchestra.³³ The horn is unquestionably the solo voice, but it interacts intimately with the woodwinds with the deference of a chamber ensemble member. However, this interplay stops short of a *concerto grosso*, in which a chamber ensemble functions as the solo voice with orchestral accompaniment. Op. 58 is unified through the intersection of many individual voices, rather than the dialogue of two distinct groups.

Its woodwind-centric orchestration also reveals the influence of French composer, Maurice Ravel, whose works often feature woodwinds. Gipps shared Ravel's preoccupation with orchestral color. Both highlighted the range of orchestral color by passing motivic material among different voices, particularly the woodwinds. This is a primary means of developing motivic material in Gipps's compositions and found abundantly in Op. 58.

Unlike its contemporary British concertos, which favor string accompaniment, Op. 58 uses a fuller orchestra.³⁴ The concerto includes two flutes, oboe, English horn, two clarinets, two bassoons, three horns, two trumpets, timpani, percussion, celeste and

³³ For more information read Roger Hellyer's 2001 article "Harmoniemusik" <https://doi.org/10.1093/gmo/9781561592630.article.12392>.

³⁴ The Horn Concerto, No. 2, Op. 58 (1956) by Malcolm Arnold, the Concerto, Op. 150, for Horn and Strings (1955) by York Bowen and the Concerto for Horn and Strings (1951) by Gordon Jacob are all written for horn and strings.

strings.³⁵ There is a limited use of brass timbres. Brass is almost exclusively used for climactic moments. This has the practical effect of highlighting the horn. This fuller orchestration aligns it with the Romantic style.

Op. 58 is notable beyond its orchestration. Its compositional character also contributes to its unique aesthetic. Unlike other Romantic concertos, or even much of the standard repertoire, Gipps's concerto has a contemplative, rather than heroic first movement. There is no assertive, declamatory opening statement as in well-known concertos by Richard Strauss, Paul Hindemith or Gordon Jacob. Throughout Op. 58, the horn is not a dominant force, rather, it blends and emerges against the collective sound. Its restless energy repeatedly moves from melancholy to joy, exhibiting a psychological complexity that is unusual in the repertoire up to that time. This complexity contributes to the concerto's aesthetic and gives it a completely different sensibility from most the standard repertoire works.

Op. 58 does not have an explicit program. Nevertheless, its cinematic style is highly evocative and implicitly suggests an introspective journey that includes nostalgic examinations of the past, disillusionment and hope for the future. Halstead notes that Op. 58 and Gipps's fourth symphony Op. 61 (1972), written shortly after Op. 58, represent a shift in her compositional style.

³⁵ Ruth Gipps, letter to Daniel Leinhard, April 17, 1996.

Although the Third and Fourth Symphonies are chronologically close, they are very different stylistically. As may be expected, in the seven years between the completion of these symphonies a more developed musical language had emerged, but this work is also darker and more intense, with an undercurrent of pessimism found in only a handful of the composer's works. The musical direction of this symphony has much in common with the Horn Concerto, completed in 1968. Both works are striking in their rhythmic complexity and thematic intensity, with a more dissonant use of tonality and a general terseness of tone that is a world away from Gipps' usual Romantic optimism.³⁶

Gipps's increased use of dissonant tonality also suggests the internal tension she felt between modern urban life and her idealized conception of the English pastoral. Gipps was pulled between the occupational necessity of city living and her preference for the quieter pace of rural life. Halstead remarks that,

She always saw the urban and progressive society of her time as destructive and dehumanizing, and constantly craved a rural way of life, despite living in London for a large part of her life. It is no surprise that she retreated to the rural isolation of Tickerage Castle in Uckfield, East Sussex, in the late 1970s. Here she reveled in a simpler way of life, away from it all.³⁷

Throughout the work, expansive melodic passages that suggest the freedom and openness of the countryside are contrasted with the frenetic interruptions of increased rhythmic activity and muted brass that depict the traffic and noise of urban life.

Movement I is in Sonata Allegro form. While the movement contains all of the elements of Sonata Allegro form it achieves a fluidity that approaches the episodic nature of a rhapsody. Gipps's priority in this movement is melody. After the principal theme,

³⁶ Halstead, 91–92.

³⁷ Ibid, 105.

two more themes arise. The carefully crafted themes provide ample material development. Her frequent use of elision creates an unmannered sense of continuity and gives the movement a natural progression that its asymmetrical phrase lengths otherwise oppose.

The first movement is centered on two, closely coordinated themes. Their relationship highlights Gipps economy of means and inventiveness in realizing small cell motives to their fullest potential. The carefully crafted themes insure the movement's unity despite her free interpretation of Sonata Allegro form.

The solo horn opens the work with a quiet, sighing motive built on the descending interval of a major second. The opening theme is introspective and ruminates on the tension between b^1 flat and a^1 flat. During its ten-measure length the sigh occurs three times and then emphasizes its insistence through further repetition of the b^1 flat. This is the principal theme of the first movement (Ex. 1).

SOLO HORN.

HORN CONCERTO.
For Lance Baker.
I.

Ruth Gipps, Op. 58.

Con moto.
in F
mf espr.

3
p

Example 1. Horn Concerto, Op. 58 mvt. I, mm. 1-10 (Solo horn).

A second defining characteristic of the opening theme is the minor seventh leap in measure two from concert E to concert D. This is an inversion of the major second “sigh” motive.

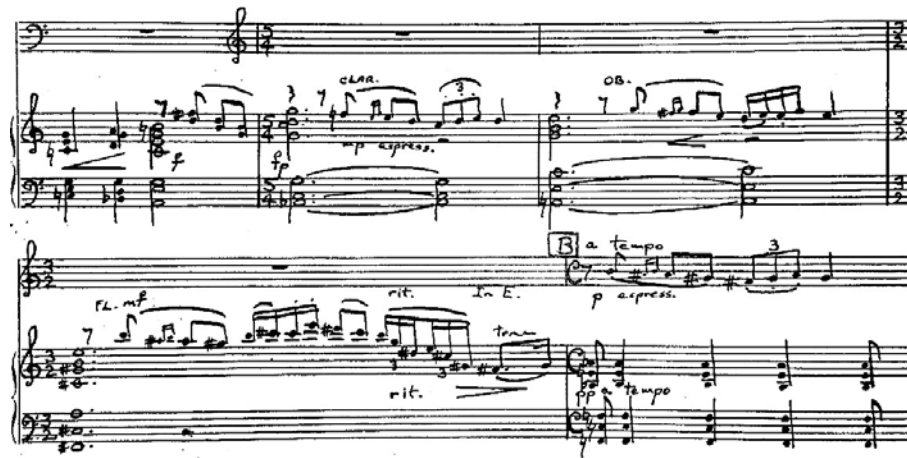
The solo horn line is syncopated, while the accompaniment maintains a simple triplet rhythm that provides stability through a steady beat. The harmony oscillates freely over this triplet pattern, as the bass descends first by half-step motion and then eventually by step-wise motion. Gradually, the melody’s pitch center shifts from an emphasis on concert D sharp to concert G. This is confirmed in the climactic ascent to d³ in the solo horn line at measure ten (Ex. 1). Transitional material modulates through more oscillating triplets that alternate between outlining intervals of a perfect fourth and intervals of a perfect fifth. Between the two themes a transitional section explores traditional horn call motifs. This transition is nearly a thematic unit in itself.

Its rhythmic fanfare calls inject new energy into the movement and incorporate the cell motive from measure two, a descending major second. This transition contrasts with the languid opening material and responds to the principal theme. The color change to stopped horn creates an echo response to the first fanfare call.

This transition section provides additional contrast by exploring the lower range of the horn, rather than the high tessitura used in the opening theme. It reaches to a pedal F, the horn’s lowest note in the entire piece. The same three note sequence from the climax of the principal theme found between measures nine and ten in the horn line, an ascending concert D – F – G, this time placed an octave lower and syncopated, providing

a highly nuanced reference to the original, affirmative statement. This section is frequently punctuated by descending leaps in the horn line as seen in measures sixteen and nineteen. In a reversal of the climactic ascent to d^3 in the opening theme, this section descends to d , once again emphasizing concert G. These highs and lows in the tessitura create a corresponding emotional high and low for the listener.

In measure twenty-five the accompaniment begins to use a number of ninth and thirteenth chords, alternating between A and A flat and then moving from F sharp to F, as it prepares the arrival of the second theme. Again, the relationship of a half step is important in the accompaniment. In measure twenty-six the main motive of the second theme is introduced by individual woodwind entrances, starting with the clarinet, then the oboe and finally the flute passes the new theme off to the solo horn line (Ex. 2).



Example 2. Horn Concerto, Op. 58 mvt. I, mm. 25-29.

The second theme combines the melodicism of the first theme with an increased rhythmic drive that creates an energetic forward motion and propels a sense of change in

the music. A closer examination reveals just how closely related the two themes are. The half-step sigh motive has been transposed down a half step and likewise the ascending three note cell of major seconds that makes up the consequent phrase of the first theme. The second theme condenses the main cell ideas from the antecedent and consequent phrase of the opening melody into one compact new motive. She has transformed the basic elements of the original motive into something new but obscured this through the use of transposition and ornamentation.

During the second theme, the accompaniment is imitative. Fragments of the melody are interwoven in the woodwind and the violin section, creating a dialogue with the solo horn. The second theme section ends as it began. Once again single instrumental statements of a motive are chained together. The same motive from the horn line in measure thirty-three is stated first by the flute, then the bassoon and then once more by the horn. This linking of instrumental voices creates a transition to the development section at letter D (Ex. 3).



Example 3. Horn Concerto, Op. 58, mvt. I, mm. 26-56 (Solo horn in E).

The development section in this movement has a particularly lush film score quality. It begins with a restatement of the opening theme in the violins and woodwinds. However, this iteration of the theme creates a dramatic mood of distress and tension that contrasts with the relative calm of the preceding *meno mosso*. The horn entrance restores a sense of hope and optimism, supported by a compelling countermelody in the cellos. As the horn develops the two themes, they fuse into one melodic line (Ex. 4).

Example 4. Horn Concerto, Op. 58, mvt. I, mm. 57-62.

At letter E the horn line turns once more to fanfare motifs, growing increasingly virtuosic through rapid arpeggiations. A dialogue ensues between the melodic themes and the fanfare ideas. The care and attention to detail with which the motivic material is elaborated makes the development section nearly as important as the main thematic sections.

A gentle Tranquillo section serves as a brief recapitulation. The violins play a swirling, wind-like motive of sextuplets that sweeps away any solemnity, suggesting how fleeting and impermanent this moment in time has been. The horn states the sextuplet motive, then concludes the movement with a succinct cadenza that encapsulates all of the salient motivic ideas in one concise statement. A descending six-note motive comprised of major and minor second intervals gradually brings the movement to a peaceful close.

The movement embodies a feeling of leisure in which there is time to reflect and daydream. It could easily describe a train ride through the English countryside, during which a passenger's mind wanders from nostalgia to exhilaration over the beauty of the surrounding view. The rhythms of the orchestral accompaniment frequently suggest the movement of a train accelerating gradually. For instance, towards the end of the movement there is a half-note motion in the woodwinds on intervals of a perfect fourth and later in the trumpets at intervals of a perfect fifth.

The saturation of motivic fragments creates a rich continuity within the movement and the work as a whole. The cohesive integration of these motives creates the impression of one continuously evolving melodic statement, that unfolds organically.

The second movement Scherzo provides a distinct contrast to the first movement through its infectious energy and forward motion. Although the movement sounds spontaneous and lighthearted, it is fastidiously organized. Scherzos are typically written in rounded binary form (ABA), but this movement is in ternary form with a brief coda at the end.

Although the Scherzo is saturated with recurrent motives, it feels varied and fresh because of the use of different orchestral timbres. The emphasis is on individual woodwind voices, consequently its orchestration is sparser than the outer two movements. The main theme is played by all the members of a traditional woodwind quintet. Later in the movement, an Andante section is orchestrated solely for woodwinds, creating a woodwind quintet interlude. The strings frequently provide a pointillistic accompaniment or add rhythmic intensity that drives the movement with forward motion. Brass timbres, predominantly trumpet, are used sparingly and often herald a sectional change.

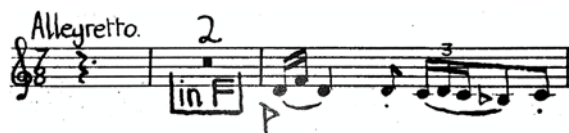
The Scherzo's musical joke is told numerically. Much of the movement's humor comes from the playful interplay between the numbers three and seven. It opens with a three-measure introduction in which a single motive is passed from the flute, to the oboe and finally to the bassoon who elides with the entrance of the horn theme. The seven note motive ends with an upper mordent that becomes the opening of the principal theme (Ex. 5).



Example 5. Horn Concerto, Op. 58, mvt. II, mm. 1-3.

Throughout the movement, the time signature of $\frac{7}{8}$ is juxtaposed against the traditional scherzo's triple meter. Although in $\frac{7}{8}$ there are still three main beats, the eighth note subdivision combines simple and compound time just as the movement as a whole combines simple and compound meters. The meter of the second movement is repeatedly mixed, predominantly switching from $\frac{3}{8}$ to $\frac{2}{4}$, and also $\frac{4}{4}$. A single $\frac{3}{8}$ measure is frequently used as an axis point between two $\frac{7}{8}$ measures.

The opening motive is a germ idea that is used throughout the movement. British musicologist Lewis Foreman describes this main theme as a "thistledown tune."³⁸ The rhythmic organization of the eighth note subdivision contributes to the movement's slightly askew character. Although the accompaniment clearly indicates the rhythmic organization as 2+2+3, the theme's eighth note groupings feel like 3+1+3. This creates symmetry as well as tension between the duple and triple subdivision in the accompaniment (Ex. 6).



Example 6. Horn Concerto, Op. 58, mvt. II, mm. 1-3 (Solo horn).

The motive is played twice, producing a stumbling, imbalanced effect. As in the first movement, pitch statements emphasize concert G. Jovial and light, this theme is

³⁸ Lewis Foreman, *British Horn Concertos*, David Pyatt and the London Philharmonic Orchestra conducted by Nicholas Braithwaite. Liner notes. CD (digital disc). Lyrita, SRCD.316, 2007.

centered on the horn's d^1 and culminates on a d^2 . The player must have solid technique in order to produce the desired effortless effect. Playful rhythmic motives are repeatedly distributed across extremes of the horn's range. These range leaps are the most notable technical challenge for the soloist.

A second rhythmic motive in measure twenty drives the transition into the solo horn's soaring melodic theme at letter L (Ex. 7).



Example 7. Horn Concerto, Op. 58, mvt. II, mm. 20-29.

The solo horn's lyrical theme is underpinned by energetic strings whose continuous sixteenth notes create an eddying, wind-blown effect. This developmental section paints a vivid image of birds chasing after one another, swooping and diving playfully. It evolves into a brief fantasia.

Humor gives way to elation as the solo horn's melodic theme increases in rhythmic complexity and combines with the principal theme (Ex. 8).



Example 8. Horn Concerto, Op. 58, mvt. II, mm. 39-42.

The B section serves as more than a simple contrast to the Scherzo's A section material. It begins at the *Meno Mosso* after letter M and changes the entire demeanor of the movement, shifting to a rhythmically inert meditation. The rich, lower timbre of the bassoon and the muted, lower tessitura of the horn contributes to the feeling that time has come to a stop. A pastoral woodwind interlude occurs before the solo horn brings the section to a close with an augmented restatement of the main theme. It is a perfect foil to the return of the A section material. The Scherzo has one more joke: a partial return of the A section with a mischievous coda attached.

The string eighth note motive, shown in example five, returns in the solo horn line during the coda. This return to the opening material brings the movement full circle. These final seven measures challenge the player to mimic a string pizzicato over a range extending from a pedal F sharp to b^2 . This minimalistic and amusing ending leaves the horn in its low range, adding to the movement's comedic effect (Ex. 9).



Example 9. Horn Concerto, Op. 58, mvt. II, mm. 92-101 (Solo horn in E)

The third movement Finale, marked *Allegro ritmico—giocoso*, opens with a whip-crack of excitement. This is the most rhythmically active movement of the entire concerto and requires the soloist to use a rapid double-tongue articulation. It is in rondo form and alternates continually between an energetic rhythmic theme and a dreamlike lyrical theme. This movement finally delivers the heroic and assertive sensibility that is found in standard repertoire horn concertos. Placed at the end of the work, this heroism sounds triumphant and hard-won. The orchestration of the movement contributes to its heroic effect. Percussion timbres are more pervasive. The timpani, glockenspiel, and slapstick highlight key moments throughout movement three.

The movement implicitly suggests a train trip from London to the English countryside. During World War II, Gipps had a successful orchestral career playing oboe with orchestras across the country. Her youthful travels may have inspired the landscape of this movement.³⁹

A lively sixteenth note ostinato pattern in the strings establishes a mechanized drive, propelling the orchestra and soloist forward after every languid moment. This

³⁹ Halstead, 25.

rhythmic embodiment of a train is similar to Steve Reich's "Different Trains," which Op. 58 predates by twenty years.⁴⁰ The insuppressible energy of this cell motive, introduced immediately in measure one, outlines a perfect fifth over constant sixteenth notes. This motive becomes a leitmotif for the train, suggesting the fast pace of modern life. It continuously redirects the movement's path towards the concerto's conclusion (Ex. 10).



Example 10. Horn Concerto, Op. 58, mvt. III, mm. 1-7.

The initial ostinato pattern suggests E major but it is immediately juxtaposed with G sharp minor in measure two. The violas and cellos introduce the movement's main melodic motive, which is characterized by dotted eighth and sixteenth note rhythms that outline G sharp minor in a stepwise motion. The phrase endings are punctuated by the glockenspiel's eighth note rhythm, which is an augmentation of the violin ostinato. This

⁴⁰ Steve Reich, "Different Trains," performed by the Kronos Quartet. Elektra Nonesuch, 9 79176-2. Released March 3, 1989.

further emphasizes a major tonality with the interval of a perfect fifth. The woodwinds make a syncopated entrance in measure five, restating the theme an octave higher before the horn enters at measure thirteen and states the main theme (Ex. 11).



Example 11. Horn Concerto, Op. 58, mvt. III, mm. 1-18 (Solo horn in E).

The horn plays the string ostinato in measures twenty-one and twenty-two, but cadences on Concert E flat. This cadence is emphasized through repetition as an echo in measure twenty-four, highlighted by a timbre change to stopped horn. This arrival prepares the key change that occurs in the second theme (Ex. 12).



Example 12. Horn Concerto, Op. 58, mvt. III, mm. 21-24 (Solo horn in E).

Once more, the struggle between major and minor tonality shifts back to minor. These changes in tonality underscore the ever-present tension in this work between melancholy and optimism. The second theme is meditative and deliberate, with a focus on melody. Slower than the first theme, it provides contrast to the initial pace of the movement. It is introduced by the strings at the Poco Meno Mosso in measure twenty-six.

This melody uses the mode of G Phrygian and recalls the melancholy found in the lyrical themes from movement one. The horn plays this melody in measure thirty (Ex. 13).



Example 13. Horn Concerto, Op. 58, mvt. III, mm. 25-35 (Solo horn).

The string ostinato returns briefly in measure forty-six at a *pianissimo* dynamic, interrupting the reverie from a distance and signaling a return to reality. The ostinato motive is played once and then interrupted with a lyrical measure before a full return of the opening material begins. This false start creates a feeling of hesitancy; the lyrical material is reluctant to subside. However, the full return of the A section's industrious Tempo primo asserts the forward momentum. Once again, the strings state the main theme, but this time the horn enters on a syncopated A², assuming the role previously held by the woodwinds in measure five. The introduction of the main theme and the horn's statement of the main theme are condensed into one combined restatement of the original material. Following this restatement, the development of the first theme augments the dotted eighth note rhythm into dotted quarter notes. The overall tempo is slowed down to a meno mosso tempo as the main theme transforms into an elongated lyrical melody. Woodwinds play minor triads in half notes in the background, suggesting

that the train is decelerating almost to a halt. The industrial pace of the first theme is now a dreamy meditation (Ex. 14).

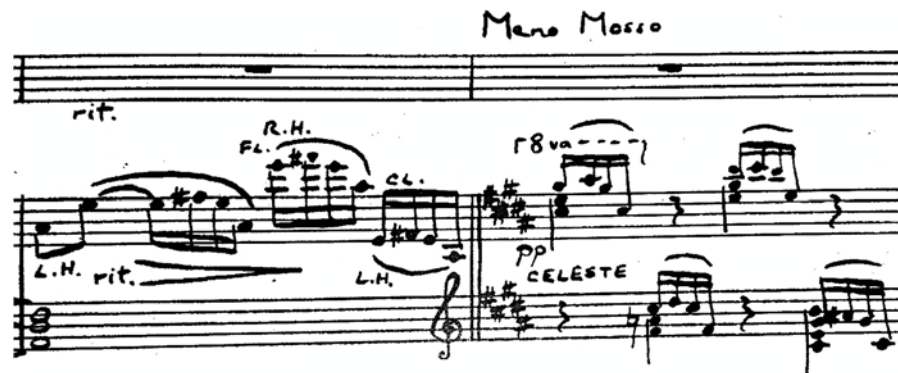


Example 14. Horn Concerto, Op. 58, mvt. III, mm. 64-77.

At letter V, all of the themes and motives combine. The violas state the opening string ostinato, the violins play the lyrical second theme and the woodwinds play the main theme. Gipps develops all three ideas, until the entire mood of the movement is transformed. The polarity has subsided and excitement builds until the climactic ascension of the horn to d^3 . This is the horn's highest note in the entire piece, not heard since the opening of the first movement. This creates symmetry within the formal structure of the piece.

Gipps's orchestration is undeniably exciting as the movement builds to its climax. A xylophone forcefully repeats continuous sixteenth notes, while the rest of the orchestra ascends in tessitura. A full orchestra crescendo precedes the thunderous roll of the timpani and the horn section entrance at a triple *forte* volume produces the effect of a giant wave crashing onto the coast.

After this riotous explosion of joy, an interlude marked *meno mosso* follows with the unusual color combination of celeste and muted horn. The horn once again plays an augmentation of the main theme. The inclusion of the celeste timbre makes this intimate restatement of the augmented theme a mystical moment in time, set apart from the rest of the movement. A transformation is underway. The celeste plays a new cell motive in four sixteenth note groups rising a major second before descending a perfect fifth. With its continuous sixteenth note rhythm, this motive is suggestive of the opening string ostinato (Ex. 15).



Example 15. Horn Concerto, Op. 58, mvt. III, mm. 114-115.

The solo horn plays an emphatic, augmented restatement of the opening cell motive. A final *Tempo primo* follows immediately and further emphasizes the return with a *forte ad libitum* cadenza statement of the opening cell motive. The passage is echoed in stopped horn and finally crescendos to fortissimo. The solo horn signals an ascending minor third, from g^2 sharp to b^2 , which is answered by the horn section as an ascending

perfect fifth. The solo horn's final statement ends with the cell motive ascending from c^1 to a sustained b^2 , bringing the concerto to a triumphant close.

Professional Works for Solo Horn

Triton, Op. 60 for Horn and Piano (1970)

Dedication: Bernard Robinson

Instrumentation: horn and piano

Duration: circa 4 minutes



Figure 3. Written Horn Range of Op. 60.

Triton follows closely behind Op. 58. It is Gipps's only solo horn work that was not written for Lance. It was instead dedicated to Bernard Robinson, a student at the Trinity College of Music. He was very likely a student when Gipps taught there.⁴¹ He played second horn to Lance in the Rondel Ensemble. John Wates, former chair of the British Horn Society, recalled that Robinson was a "brilliant mathematician and worked as a bookkeeper. He was a gifted arranger and his music handwriting was so good we could print from his manuscript . . ."⁴² Robinson published several arrangements for horn ensemble through the publisher Paxman Horn Centre, available through June Emerson Wind Music.

⁴¹ Gordon Carr, email to the author, February 9, 2015.

⁴² John Wates, email to the author, March 22, 2016.

The cover features a hand-drawing by Gipps of the god Triton blowing into a conch shell. The conch shell reference recalls the earliest days of the horn's history and sets an immediate visual connection to the mythical character described in this piece. Gipps enjoyed drawing and provided illustrated covers for several of her shorter works, including *The Pony Cart* and *Billy Goat's Gruff*.⁴³

According to Greek mythology, the god Triton was the son of Poseidon and the messenger and herald of the sea. He is often portrayed as a merman, with the upper torso of a human and a large fish tail in place of legs. The conch shell and the trident are his primary symbols. Triton had the ability to multiply himself into a multitude of daimones, known as tritones.⁴⁴ He blew the conch shell to command the waves.

Triton is a vivid and imaginative character piece. It is a true divertimento, light in mood and scope. A tritone provides the melodic derivation of the opening material. As the horn outlines sets of ascending tritones, the piano descends into the lowest octaves of its range, plumbing the depths of the sea. Later, ascending triplet arpeggios in the piano mimic the rippling tide. Repeated fanfare motives in the horn represent Triton's signals.

As in Op. 58, the horn is immediately set in the upper part of its range. The opening phrase ends on b² flat (Ex. 16).

⁴³ Halstead, 110.

⁴⁴ Aaron J. Atsma, Theoi Project, "Theoi Greek Mythology," <www.theoi.com> (accessed March 15, 2016).



Example 16. *Triton*, Op. 60, mm. 1-4.

Triton is a brief work, lasting a mere four minutes. The motivic development is succinct. The horn recalls the opening tritone two more times throughout the piece.

According to the myth, Triton led the Argonauts out of the desert and back to the sea.⁴⁵

A joyful fanfare during the Allegro section suggests this return. The rhythmic motives are fanfare figures of rapid sixteenth note arpeggios. These fanfares occur in sets, depicting a call and response. The evocative character of the work makes it an ideal addition for a solo recital.

⁴⁵ Aaron J. Atsma, Theoi Project, “Triton” <<http://www.theoi.com/Pontios/Triton.html>>(accessed March 15, 2016).

Amateur and Student Works for Solo Horn

Sonatina for Horn and Piano, Op. 56 (1960)

- I. Moderato
- II. Minuet -Andantino
- III. Variations on a Ground -Maestoso

Dedication: Lance Baker

Instrumentation: horn and piano

Duration: 8 minutes



Figure 4. Written Horn Range of Op. 56.

The Sonatina was written for Lance Gipps when he was 12 years old.⁴⁶ It was first broadcast by well-known British horn player, Alan Civil and pianist David Parkhouse on the BBC in 1967.⁴⁷ Gipps considered it a teaching piece but felt that Civil elevated the work through the beauty of his playing.⁴⁸ As Lance recalls, Civil broadcast the piece during a program of British music that required a brief work to finish out the allotted time. At eight minutes in length, the Sonatina was a perfect selection. Lin Foulk, affirms

⁴⁶ Ruth Gipps, letter to Daniel Lienhard, April 17, 1996.

⁴⁷ Halstead, 173-174.

⁴⁸ Ruth Gipps, letter to Daniel Lienhard, April 17, 1996.

its attractiveness, describing it as “a light work and has great opportunity for musical expression and character changes.”⁴⁹

This is an instructive repertoire choice for a student horn player. It introduces traditional musical forms and prepares students for the performance of multi-movement solo works. Through musically satisfying, melody-driven themes, it presents the soloist with surmountable challenges. Young horn players often make a considerable leap in repertoire difficulty from the standard Classical and Romantic era works to works of the twentieth century. Op. 56 prepares the student to meet the challenges of performing a multi-movement work and the nuances of collaborating with an accompanist. This solo would make contextual sense to the high school or undergraduate concert band student encountering Ralph Vaughan William’s *English Folk Song Suite*, Holst’s *Suite No. 1 in E flat major, Op. 28 No. 1*, or Percy Grainger’s *Lincolnshire Posy*.

The first movement, marked Moderato, opens with an ascending triplet rhythm that outlines an E flat mixolydian scale. The main melodic motive of this opening movement begins in measure two (Ex. 17).

⁴⁹ Lin Foulk, “Works for Horn and piano by Female Composers: An Annotated Guide,” 2003.



Example 17. Sonatina, Op. 56, mvt. I, mm. 1-2 (Horn in C).

The rhythmic figures throughout the work are typical of the early twentieth century English national style, particularly its frequent use of the ♩ rhythm. The work exhibits several hallmarks of Gipps's writing for horn. It is highly melodic with bursts of fanfare motifs comprised of triplet arpeggiations and sixteenth note leaps over intervals of a perfect fourth.

The meter is predominantly in common time. Mixed meters include: $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{5}{4}$. The soloist must negotiate the rhythms of a triplet at the eighth and quarter note division, as well as a quintuplet.

Another admirable pedagogical attribute is the use of a wide range of dynamics ranging from *pianississimo* to *forte*. The soloist frequently echoes a fortissimo fanfare motive with the same figure at a *pianissimo* volume.

Movement two is a minuet marked Andantino. This movement is comprised of a lilting melody line that is passed back and forth between the horn player and the pianist.

This gives the student horn player the opportunity to learn how to collaborate and match style with the accompanist (Ex. 18).



Example 18. Sonatina, Op. 56, mvt. II, mm. 1-4 (Horn in C).

The tessitura is approachable with the lowest note at a b flat and the highest note f^2 . This movement explores the softer end of the dynamic range from the opening *piano grazioso* and the ending *pianissimo*. The loudest dynamic marking, *forte*, corresponds with the climax of the movement and the soloist's highest note, f^2 . The most challenging aspect of this movement is the gradual tempo changes at the end. The soloist must lead a *poco ritardando* and a *decrescendo*.

The third movement is titled "Variation on a Ground," with a *maestoso* tempo indication. This employment of a ground bass is instructive to the student from a historical perspective. The four measure ground bass theme is first introduced in the piano. The horn supplies the four-measure variation that consist of three measures of $\frac{4}{4}$ punctuated by a $\frac{3}{4}$ measure (Ex. 19).

III

VARIATIONS ON A GROUND
Maestoso

The musical score is for the third movement of J.S. Bach's Sonatina, Op. 56. It is in 4/4 time and marked 'Maestoso'. The score shows the first two variations. In Variation I, the piano part plays a continuous ground bass theme in the bass line, marked 'pp'. The horn part enters with a melodic line, marked 'p'. In Variation II, the piano part continues the ground bass, and the horn part plays a more complex melodic line, also marked 'p'.

Example 19. Sonatina, Op. 56, mvt. III, mm. 1-11 (Horn in C).

There are fourteen variations on the ground bass theme, all written in four measure phrases. The piano introduces the ground bass theme and plays it continuously until Variation XIII. The climax of the piece is found in Variation X. From there the subsequent variations unwind dynamically and rhythmically to recall the opening statement of the piece at a *piano* dynamic. In Variation XIII the horn finally presents the ground bass theme and the piano outlines the harmony. Instead of ascending from the concert F as the piano does, the horn descends from a concert F. For the final variation the horn resumes the harmonic pattern passed from the piano and the ground bass is transformed.

This work creates an optimal learning environment for younger players to develop ensemble and chamber music skills. In addition to learning to perform solo repertoire, students are often new to playing with an accompanist. These new experiences can leave the student fearful of risk-taking and musical expression. The Sonatina is simultaneously charming and instructive. Its apparent simplicity allows the student to develop a natural sense of style and expression through its organic integration of melody. It is a well-crafted pedagogical work.

The accompaniment of this work is approachable for an intermediate level pianist, making it an ideal work for early undergraduates to gain experience in accompanying. Two horn students could use the piece to learn the process of collaboration and to study an entire piece from both the dual perspective of soloist and accompanist. Likewise, a private lesson instructor could accompany students while teaching this work.

CHAPTER III

CHAMBER MUSIC FOR AND INVOLVING HORN

Wind Sinfonietta, Op. 73

Wind Sinfonietta, Op. 73 (1989)

- I. Andante
- II. Adagio
- III. Scherzo
- IV. Andante Doloroso – Allegro

Dedication: Rondel Ensemble

Instrumentation: 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 2 horns, tam-tam

Duration: circa 18 minutes

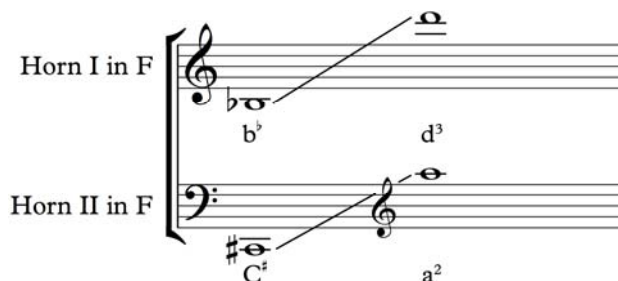


Figure 5. Written Horn Range of Op. 73.

The *Wind Sinfonietta* was Gipps's final large-scale work for chamber ensemble. At nearly twenty minutes in length, the symphonic designation of *sinfonietta* befits this

substantial work. The Sinfonietta is the last of three pieces she wrote for large woodwind chamber ensembles. It was written six years after the Wind Octet (1983) and thirty-one years after *Seascape* (1958). The Wind Sinfonietta and *Seascape* are both double wind quintets. The Sinfonietta adds tam-tam to this instrumentation. Gipps preferred the balance of voices in a double wind quintet to that of the traditional wind quintet. She believed the balance was more effective.⁵⁰ These works descend directly from the *Harmoniemusik* tradition that includes Richard Strauss's Serenade for Winds in E flat Major, Op. 7 and Antonin Dvorak's Serenade for Wind Instruments, Cello and Double Bass in D minor, Op. 44.

In many regards the Sinfonietta is a mature, fully realized *Seascape*. Gipps felt it was the stronger piece.⁵¹ Like *Seascape*, Gipps's proclivity for nuanced orchestration and mastery of tone color is evident throughout the work. The Wind Sinfonietta takes this level of detail and development even further. Both of these works create a unique tonal landscape. While the title of *Seascape* imparts a clear program, the Wind Sinfonietta's program is implied. The sea occupied Gipps's imagination and was a part of her concept of the British landscape. Its presence is felt in many of her compositions. Her home, Tickerage Castle near Framfield in Sussex, UK, is half an hour from the coast. While *Seascape* gives a physical description of the sea, a kind of literal aural immersion, the

⁵⁰ Lance Baker, phone conversation with the author, October 1, 2014.

⁵¹ Ruth Gipps, letter to Daniel Lienhard, April 17, 1996.

Wind Sinfonietta is a psychological experience of the landscape. It is far-removed from the parlor music genre of her lighter chamber works.

Gipps wrote the Wind Sinfonietta after completing four symphonies. She changed her compositional focus from writing large-scale symphonic works to chamber music. After her retirement from the London Repertoire Orchestra, Gipps no longer had the ready availability of an ensemble to perform her symphonic works. Op. 73 represents the sea-change that occurred in her professional life.

It is in her woodwind chamber music that Gipps's compositional lineage to Ravel is most keenly felt. Like Ravel, she fully explored the possibilities of timbral combinations with meticulous orchestration. In Op. 73, tam-tam symbolically marks the beginning and end of the work, creating a dream-like setting that is encapsulated within its own particular sonic realm. In the first movement muted horn and bassoon create an especially nuanced blend. In Movement III a color change from flute to piccolo indicates a character change. These color changes are significant to the indication of new sections, serving as a kind of aural signal.

The Wind Sinfonietta is an unmistakably professional work. It is dedicated to the Rondel Ensemble, a professional woodwind chamber group of which Lance Baker was the first horn player. The Rondel Ensemble gave the premiere performance of the work at the Uckfield Music Club in 1989, as well as the London premiere in 1991 at the British

Music Information Centre.⁵² Gipps conducted both performances. Lance arranged an accompanying work for the ensemble entitled, “Blow the Wind Southerly.”

The orchestration of much of the work is dense. The players rarely have lengthy rests; Gipps preferred to keep the players active. This regard for the player is a perspective she likely developed during her orchestral career. Although active, individual voices are not as independent as in the aforementioned serenades by Strauss and Dvorak. The second parts are largely supportive and correct balance issues that are inherent in the traditional woodwind quintet.

Horn I regularly plays solo passages and important thematic material. The first horn writing is challenging and has technical, idiosyncratically woodwind passages that frequently occur in the upper tessitura. Gipps explained, “Like most of my music it has a 1st. horn part up in the sky because written for Lance Baker (my son) . . .”⁵³ Like Op. 58, it ascends to a d³. Despite its high tessitura, this work does not require the use of a descant horn.⁵⁴ Lance did not play a descant horn.⁵⁵ Balance is one of the main concerns of the horn player in a woodwind quintet because its unique brass tone color is easily differentiated within the ensemble. In Op. 73, the doubling of voices alleviates many of the volume concerns, however, the high tessitura of the horn I part still requires careful attention to balance.

⁵² Halstead, 176.

⁵³ Ruth Gipps, letter to Daniel Lienhard, April 17, 1996.

⁵⁴ A descant horn combines a B flat horn with an f alto horn to increase the ease of the high range.

⁵⁵ Lance Baker, phone conversation with the author, February 1, 2015.

Gipps wrote confidently and idiomatically for woodwinds. The years she spent performing chamber music with the Portia Ensemble, as well as her background as an orchestral oboist provided her with invaluable compositional insights. The instruments that had the greatest personal meaning for her, the oboe, English horn, and horn, carry most of the main melodic themes throughout the work.

Op. 73 is comprised of four movements. Movement I is marked as an Andante, Movement II as an even more languid Adagio, Movement III is a Scherzo and Movement IV opens with an Andante Doloroso tempo that eventually transforms into an Allegro. Both the title of the work and its movement structure is indicative of a larger symphonic form. Throughout the work, winds are paired. Melodic themes and motivic material are passed among individual voices in her usual chain-linked fashion. Gipps's signature motivic development is well-suited to chamber music writing and creates a cohesion and continuity that links the movements seamlessly. Rhythmic ostinatos are frequent throughout the work. The phrase structure is slightly irregular due to the use of elisions across bar lines and melodies that begin on pickup notes. Mixed meters are used to extend phrases in the otherwise consistently common time meter.

The tempi are often slow and the tessitura of nearly all of the first parts are high. As in her solo horn works, Gipps continued to employ extremes of range. The players must pay careful attention to intonation due to the combination of slower tempi and challenging ranges. These same difficulties often create striking sonic effects.

Movement I is a rondo in ABA' form with significant transitions. It opens peacefully with pairs of flutes and clarinets playing oscillating major triads, approaching the third of the triad from above and below in a sixteenth note ostinato. The English horn introduces the first theme against this background. The disjunct motion of the theme's melodic contour is distinguished by large leaps beginning with an ascending major seventh and later a major sixth. Modal harmonies are implied. The opening theme outlines D Dorian before shifting to a whole tone scale (Ex. 20).

Example 20. Wind Sinfonietta, Op. 73, mvt. I, mm 1-9.

The main theme is restated in the pickup to measure seven, reinforced this time by four voices. The theme is distributed across both of the flute and clarinet parts, at an

octave apart. Although Gipps adds voices to the antecedent phrase, she reduces the melody of the consequent phrase to a single horn. Horn I extends and elaborates the melody. This textural variation emphasizes the second half of the theme and makes a significant aural contrast to the original statement. With its high tessitura, the horn color easily cuts through the dense orchestration.

This emphatic restatement of the theme builds a sense of anticipation that is realized in the climax at measure eleven. The entire dectet plays a unison rhythm of staccato sixteenth notes, foreshadowing the clockwork rhythmic energy of the transition section that begins at letter A (Ex. 21).



Example 21. Wind Sinfonietta, Op. 73, mvt. I, mm. 10-13.

The transition at letter A introduces a change in character from the movement's lyrical opening. The bassoons and horns play a simple rhythmic ostinato that recalls the

trotting of horses. Meanwhile the oboe offers a transitionary theme that is articulated rather than slurred and characterized by narrower intervals than the main theme. This idea is further developed and extended by interweaving motivic fragments between voices. A fleeting transition turns into a more substantial episode. The transition describes a journey, whose measured gait arrives at a plaintive new theme at letter B (Ex. 22 and 23).



Example 22. Wind Sinfonietta, Op. 73, mvt. I, mm. 21-24.



Example 23. Wind Sinfonietta, Op. 73, mvt. I, mm. 25-28.

Horn I introduces the B theme. Though melodically distinct from the first theme, this second theme fits unselfconsciously into the tonal landscape established at the opening. Rather than offering a significant contrast to the A theme, it contributes to the sense of seamless cohesion present in the entire movement. The B theme's melody is slightly longer than the first and comprised of fewer leaps. The Oboe restates the theme, this time a half step higher.

A second transition follows the B theme. Like the transition at Letter A, this section propels the movement forward with an articulated rhythmic ostinato. At letter D the English Horn and clarinet play a syncopated variation of the first transition ostinato offset by a sixteenth note. This use of syncopation, like the use of modality, imparts a folk-tune characteristic to her music. The relentless syncopation drives a mounting intensity, culminating in a cacophonous horn signal in measure forty-three (Ex. 24).

The image shows a page of musical notation for a wind symphony. The top system includes a key signature change to D major and a tempo marking of 'Tempo I.' with a 'rit.' (ritardando) instruction. The music is written for a large ensemble, with multiple staves for woodwinds, brass, and strings. The notation is dense, featuring many triplets and a 'marcato' (marked) tempo. Dynamics such as 'pp' (pianissimo), 'p' (piano), 'f' (forte), and 'cresc.' (crescendo) are used throughout. The bottom system continues the music, ending with a 'molto rit.' (very slow) marking.

Example 24. Wind Sinfonietta, Op. 73, mvt. I, mm. 35-44.

This *marcato* declaration is notable due to its singular use of triplets and a fortissimo dynamic marking. Triplets are used nowhere else in the movement. In an otherwise tranquil movement, this is a uniquely brash moment. It is an assertive restatement of the B theme motive, before the A theme returns. This climactic moment lends an emphasis to the B theme that makes it the preeminent theme.

Letter E marks a partial return of the A theme. In contrast to the first statement, this restatement begins with oboe and is answered by the English horn. The horn follows with a modified version of the B theme. From the *meno mosso* until the end, motivic fragments from the opening introductory material and the transition section at letter D are used, creating a peaceful and cyclic closure to the movement. In the final two measures, the flutes and clarinets recall their opening oscillating sixteenth note motive. The movement ends on a sustained G major seventh chord with tam-tam entering on the final measure.

The second movement is particularly cinematic. While this movement has the simplest, most straight forward form of the work, it is the most complex emotionally. Marked *Adagio*, it implies a maritime metaphor of the doldrums that could describe either an internal experience of melancholy or the literal phenomenon of becalmed seas. While there is no explicit program, the second movement is plodding and introspective and pensive.

Horn I has a challenging part written in its upper tessitura. The bassoon and oboe also have moments at the top of their range. The upper tessitura evokes tension and creates discomfort. When the oboe enters in measure five (a ninth higher than the English horn began) it sounds weak and feeble like a wail or a sob. It is purposefully thin and intentionally strained. The high tessitura also colors the experience of an emotional high followed by a plunge back to despair.

An intimate experience of stagnation and despondency is created through minor and diminished harmonies, descending intervals, a monotonous ostinato, and slow tempi. The tempo marking ($\text{♩} = \text{ca. } 48$) feels appropriately stifling. These details evoke the lethargy and discomfort induced by depression.

Like the first movement, the second movement employs straightforward time signatures and rhythms. Multi-meter is used only in order to extend a phrase. Metrically, the A theme is built on three bars of common time and extended with a $\frac{3}{4}$ bar. Rhythmic repetition in the accompaniment figures gives the impression of a subconscious auto-pilot state which is intensified by the repeated descending major second interval in the flutes. The overall effect is a feeling of plodding insomnia devoid of forward motion.

The movement is in simple ternary form. Its thematic material progresses organically from the first movement, once again contributing to the sense of continuity and cohesion which characterizes this work.

As in the first movement, the English horn states the opening theme. It is a mournful lament (Ex. 25).



Example 25. Wind Sinfonietta, Op. 73, mvt. II, mm. 1-5.

When the oboe enters in measure five (a ninth higher than the English horn began) it sounds weak and feeble like a wail or a sob. It is purposefully thin and intentionally strained.

The use of minor and diminished harmonies creates a feeling of intense foreboding. Whereas the opening theme in movement uses an ascending interval of a major seventh, the first theme in movement two begins with a descending interval of a perfect fifth. This contrast portrays a palpable transformation from the first movement to the second. The second part of the melody reverses direction and ascends in a stepwise motion up a perfect fourth. The primary intervallic relationship in the melody is between a concert A and D. This melody is restated by a combination of oboe and horn, who split the melody. The oboe enters a step higher than the initial statement, while the horn's

melody is up a perfect fifth. As the melody ascends in tessitura, the emotional tension increases.

The oboe partially restates the theme and then hands it off to horn I line which states the second half of the full opening melody before handing it back to the English horn. This dovetailing of instrumental voices creates continuity without exact repetition (Ex. 26).



Example 26. Wind Sinfonietta, Op. 73, mvt. II, mm. 9-12.

Three measures before letter H exemplifies Gipps's tendency to write for extremes of range, particularly in the upper tessitura. The first horn ascends to d^3 . The bassoon and oboe also have moments at the top of their range. The upper tessitura evokes tension and creates discomfort. The high tessitura also colors the experience of an emotional high point followed by a plunge back to despair.

The upper woodwinds are arranged in a pianistic style as though they are chords in the right hand. These chords are split over the sixteenth note passage on beat four. The emotional tension is further intensified by the tenuous placement of the horn in its upper tessitura. The thick orchestration and *forte* dynamic level contribute to the climax in measure fifteen (Ex. 27).



Example 27. Wind Sinfonietta, Op. 73, mvt. II, mm. 13-15.

The flutes play repeated descending major seconds while the English horn plays a syncopated variation of this pattern, adding a descending perfect fourth to each pair of major seconds. The syncopation adds a feeling of imbalance to the regularity of the flute pattern. The combination creates the effect of sleep walking or the tick-tock of a clock. Against this backdrop, the bassoon introduces the B theme which ascends into its upper range, creating a feeling of discomfort and unease (Ex. 28 and 29).



Example 28. Wind Sinfonietta, Op. 73, mvt. II, mm. 16-18.

Example 29. Wind Sinfonietta, Op. 73, mvt. II, mm. 19-21.

The oboe, closely followed by horn I, picks up the basic motive of the B theme. This mini round creates a phasing effect. The texture is thick as horn I ascends to its b^2 .

The two main themes in the second movement are closely related. While the B theme offers new material, its rhythmic motives are related to the A section. In both

themes, the rhythm ♩ features prominently. The A theme features the English horn, oboe and horn, while the B theme features the bassoon, oboe and horn. Clarinets and flutes play a mostly supportive, accompanying role.

The second theme contrasts with the climax in measure fifteen (Ex. 27) and returns the movement to the quiet trudging aesthetic of the opening. This return contributes to a sense of inertia and incremental change. The theme is then treated contrapuntally, passed to the oboe and then horn I. The overall effect is of a nostalgic retrospective, recalling both happy and sad memories. Sixteenth-note rhythms meander to a return of the A theme. The return emphasizes the sense of stagnation and the experience of being caught in a circular train of thought. The only change in this return is that the horn restates the opening theme.

The horns are muted until the end of the movement which emphasizes the reedy quality of the English horn line. The English horn recalls the opening theme once more and the movement ends inconclusively on a B major pentatonic cluster that foreshadows the B major pentatonic harmonies in Movement III. Although this cluster chord creates tension, it is approached by two ascending chords, suggesting that a more optimistic outlook is ahead.

There is a stark contrast between the end of Movement II and the start of Movement III. The slightly-off-kilter jauntiness of Movement III emulates a sea shanty. This is reinforced by a lilting 6/8 time signature, as well as the fife-like timbre introduced by flute II's switch to piccolo. The chirpy ostinatos of the accompanying voices evoke

the chattering of birds and establish a steady rhythmic drive, suitable for the hoisting of sails. An abundance of grace notes adds to this piercing, avian effect.

The third movement is in ternary form, comprised of a Scherzo (in binary form) and a trio section. The *dal segno* after the trio reprises the Scherzo and a brief coda brings the movement to its close.

The pentatonic harmonies that were foreshadowed at the end of the second movement are fully realized in the third movement. Consecutive V and IV chords in the bassoon, horns, and clarinets prepare the main theme, which is introduced by horn I in measure five. Theme A is built on a B major pentatonic scale (Ex. 30).



Example 30. Wind Sinfonietta, Op. 73, mvt. III, mm. 1-10 (Horn I).

At measure eighteen, during the transition to the Scherzo's Theme B, a melismatic thirty-second note motive is played by the oboe and English horn (Ex. 31).



Example 31. Wind Sinfonietta, Op. 73, mvt. III, m. 18.

This rapidly descending motive gives the effect of birds swooping and diving into the sea. Horn I and II play this awkward rhythmic passage alongside their woodwind colleagues. The horn I part is all the more challenging due to a high tessitura that peaks at a b^2 (Ex. 32 and 33).⁵⁶



Example 32. Wind Sinfonietta, Op. 73, mvt. III, mm. 16-24 (Horn I).

⁵⁶ For Movement III, the range of horn I extends from b flat to c^3 .



Example 33. Wind Sinfonietta, Op. 73, mvt. III, mm. 19-22.

Although this is not traditionally idiomatic writing for the horn, it exemplifies the demanding and idiosyncratically woodwind approach to the instrument that Gipps took.

This motive is eventually passed amongst all the members of the dectet, except the clarinets, who introduce a closely related B theme at letter N (Ex. 34). The B theme has a smoother melody. It lacks the staccato sixteenth notes the horn part and there are no grace notes in the accompaniment. The Scherzo is rhythmically dense due to the proliferation of motivic ideas and their development. This busyness captures the energy and bustle of a ship and its crew. This is music to work by.



Example 34. Wind Sinfonietta, Op. 73, mvt. III, mm. 19-30.

The introspective trio at measure forty-one is a foil to the light-hearted Scherzo. Several differences highlight their contrast. The piccolo is exchanged for the milder flute timbre and the horns are absent until letter Q. The rhythmic energy dissipates, and Gipps's melodicism can no longer be suppressed. The bassoons play a pensive Romantic

theme that unfolds in $\frac{3}{4}$ time. The main motive of the main theme occurs after a quasi-introduction and isn't stated fully until five measures before letter P (Ex. 35).

Example 35. Wind Sinfonietta, Op. 73, mvt. III, mm. 43-57.

The upper woodwind trio theme is an augmentation of the cell rhythms found in the clarinet's B theme in the Scherzo. Melodically, this motive is comprised of an octave leap. Bassoon I ascends by quarter notes as bassoon II plays an ascending pattern of eighth notes beamed to two sixteenth notes.

The bassoon melody and this unison rhythm are the two main motives of the trio section. They are juxtaposed against each other, interacting in a call and response manner. The first eight measures of the trio function as a mini introduction to the bassoons' main theme at measure fifty. Like the upper woodwind theme, the bassoon theme emphasizes a dotted quarter note, although it places the dotted quarter at the downbeat, while the upper woodwinds place the dotted quarter on the second beat. This creates a mirroring effect around the dotted quarter note rhythmic value. The horns return ominously in the lower tessitura at letter Q, where they join with the bassoons to outline a diminished seventh and a major seventh before the return to the Vivace (DS) (Ex. 36).

The image displays two systems of musical notation for a wind ensemble. The first system consists of five staves (flutes, oboes, clarinets, bassoons, and horns) with various musical notations including notes, rests, and dynamics such as *mf*, *mp*, and *p*. The second system begins with a section marked 'Q' in a box, followed by a 'rit.' (ritardando) section and a 'Vivace' section. The 'Vivace' section includes a '2: mola in Vico' instruction and a 'dat.' (dall'atto) marking. The notation includes various musical symbols like notes, rests, and dynamic markings such as *pp* and *p*.

Example 36. Wind Sinfonietta, Op. 73, mvt. III, mm. 58-71.

The ending coda is a partial return of the trio section and provides a smooth transition to the fourth movement which opens with an *Andante doloroso*.

The coda recalls the *Andante espressivo* section and prepares the listener for the slow start of the fourth movement. It provides a smooth transition. There is a partial whole tone cluster statement. Octave displacement disguises the closeness of the harmony.

Gipps's penchant for melody is most audible in Movement IV. Like the first movement the oboe, English horn, and horn have the melodic themes.

It opens with a twenty-three-measure attached prelude featuring a plaintive oboe solo. This theme combines an E minor pentatonic + flat fifth during its ascending contour, while finishing in E major on the descent (Ex. 37).

Example 37. Wind Sinfonietta, Op. 73, mvt. IV, mm. 1-28 (Oboe).

This opening material seamlessly transitions the listener from the inconclusive ending of the third movement to the true start of the fourth, the Allegro in measure twenty-four. Gipps maintains the $\frac{3}{4}$ time signature from the end of the third movement which initially provides continuity, but its energy transforms four bars before the Allegro when the horns signal a change with a fanfare motive (Ex. 38).



Example 38. Wind Sinfonietta, Op. 73, mvt. IV, mm. 20-24.

This sixteenth note motive provides momentum and drives the remainder of the movement. In addition to this sixteenth note rhythmic motive, three eighth notes slurred together become an important motivic cell that is developed throughout the movement. These two cell ideas provide much of the accompaniment's motivic derivation for the remainder of the movement.

The Allegro that follows is the fastest moment in the entire work, with a tempo marking of $\text{♩} = 100$. This Allegro provides a dramatic change in the melodic content and introduces two main themes. It is in ABA' form.

The horn introduces the movement's main theme at letter S (Ex. 39).



Example 39. Wind Sinfonietta, Op. 73, mvt. IV, mm. 34-54 (Horn I).

The rhythm and melody of the Movement III trio and the opening of the Movement IV both emphasize the second beat of the measure. In Movement IV this brings out the tension built into the melodic line of the oboe theme. While the Wind Sinfonietta makes use of ostinatos in the first three movements, Movement IV is freer and rhapsodic. It feels through composed and episodic in nature. Although it is the shortest of the four movements, its momentum builds continuously, finally sounding hopeful after the sober earlier movements. The texture becomes increasingly dense, building in momentum until it ends with a climactic crescendo and a shimmering tam-tam hit.

Several details in Movement IV bring the composition full circle. The piece begins and ends with tam-tam, which is used exclusively in the outer movements. The first and last movements both begin with English horn solos. These details create a fully integrated work with a level of thematic development usually found in larger symphonic works.

Professional Chamber Works

Wind Octet, Op. 65 (1983)

I. Allegro Moderato

II. Waltz

III. Andante Doloroso

Dedication: the Janus Ensemble

Instrumentation: 2 oboes, 2 clarinets, 2 bassoons and 2 horns

Duration: circa 9 minutes

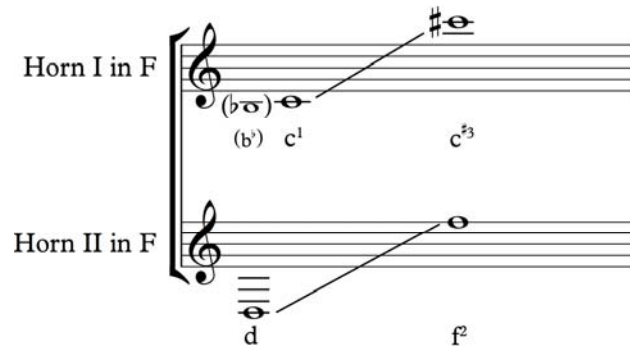


Figure 6. Written Horn Range of Op. 65.

The Wind Octet was written for the Janus Ensemble and premiered at the City of London Festival on July 19, 1985.⁵⁷ The now defunct festival provided annual performances of instrumental music, film premieres, and opera for fifty-three years.⁵⁸

⁵⁷City of London Festival, <http://www.colf.org/> (accessed April 7, 2018).

⁵⁸ For more information on the festival see Lewis and Susan Foreman's *London: A Musical Gazetteer*. (London: Yale University Press, 2005).

The year 1983 was a turning point in Gipps's compositional output. Her final orchestral work, Symphony No. 5, was premiered that year. The octet marks her return to woodwind chamber music, nearly thirty years after she wrote *Seascape* (1958). For the remainder of her career she focused on works for chamber orchestras, chamber ensembles and solo instruments. Halstead attributes this shift to Gipps's mandated retirement from the London Repertoire Orchestra and consequently the loss of an ensemble to perform her large-scale orchestral works.⁵⁹ Besides a work for small orchestra and double bass with chamber orchestra accompaniment, the largest forces she wrote for after her retirement were octet and double wind quintet.

As in all of Gipps's compositions, Op. 65 has detailed motivic development. However, the passing of motivic fragments amongst instruments is less frequent than in other works. Melodic lines are passed amongst pairs of instruments rather than in the interwoven, independent voices of the *Wind Sinfonietta*. Four to six voices frequently have unison rhythms and harmonically outline a chordal accompaniment, while the remaining parts play the melodic line. This style of orchestration suggests a pianistic conception of the ensemble.

The horn I part has similarities to Op. 58, specifically technical passages that require triple tonguing, such as the fanfare motive of ascending triplet sixteenth notes. Both works ascend into the horn's upper tessitura. Op. 65 provides an optional ossia passage (Ex. 40).

⁵⁹ Halstead, 95.



Example 40. Wind Octet, Op. 65, mvt. I, mm. 60-61 (Horn I).

The horn parts of the octet lack the lyricism and woodwind idiomatic writing that is so prevalent in the concerto.

The first movement is in ABA form. It is characterized by an incessant forward motion produced by the metric regularity of rhythmic ostinato patterns. The movement maintains its opening *Allegro moderato* tempo marking until the final section that ends with an *Andante*.

The second movement is a brief, conventional waltz in ABA form ($\text{♩} = \text{ca. } 50$). Despite its steady tempo, dissonant harmonies create a feeling of imbalance.

The third movement is marked *Andante Doloroso*. A syncopated melodic theme makes it the most compelling movement of the work. The ending is abrupt. The final page indicates an optional repeat for the use of the work as an entr'acte, but not in concert performances. It may have been written to serve a dual purpose of concert music and incidental music for radio.⁶⁰ Given its premiere at the City of London Festival, the work may have been intended for use in film or opera.

⁶⁰ Gipps wrote numerous works for radio programs aired on the BBC between 1944 and 1950. See Halstead for a full listing of her compositions for radio.

Amateur and Student Chamber Works

The Three Billy Goats Gruff, Op. 27b (1943)

Dedication: none

Instrumentation: oboe, horn and bassoon

Duration: circa 5 minutes



Figure 7. Written Horn Range of Op. 27b.

This programmatic work depicts the Scandinavian folk tale, “The Three Billy Goats Gruff.” The three Billy goats must each face and defeat a troll in order to graze freely. Each of the three instruments in the trio correspond to a character. The oboe is the “Little Billy Goat Gruff,” the horn is “Middle-sized Billy Goat Gruff,” and the bassoon is “Great Big Billy Goat Gruff.” The horn also portrays the troll.

Gipps includes the narrative on the back page of each of the three parts. The story includes measure numbers that correspond to plot points within the tale, presumably to coordinate cues with a narrator. This programmatic work would be an effective addition to an educational outreach performance. This piece is suitable for an advanced high school or undergraduate horn player.

Each instrument’s role switches within the work depending on the plot of the story as it portrays its character. When its character’s role is featured within the story the

corresponding instrument plays a leading role melodically within the piece and then plays a supporting role harmonically when it is not the leading character.

The piece is divided into three main sections which correspond to the story narrative. In the first section the oboe (Little Billy Goat Gruff) encounters the troll first. In the second section, the horn (Middle Billy Goat Gruff) crosses the bridge and meets the troll and finally in the third section the bassoon (Great Big Billy Goat Gruff) confronts the troll. Each time a new character is introduced that character plays the main melody introduced by the oboe at the start of the piece (Ex. 41).

OB Andante

HN in F

FG

p

6

Example 41. *The Three Billy Goats Gruff*, Op. 27b, mm. 1-10.

This melodic material is characteristic of an English folksong in the Romantic style of Ralph Vaughn Williams, with whom Gipps was studying. She graduated in 1942, a year before writing this work.⁶¹

It is one of five pieces she wrote in 1943, including a Rhapsody for Clarinet and string quartet, Op. 23, Violin Concerto in B Flat, Op. 24, *Death on a Pale Horse (After Blake's Painting)*, Op. 25 (a short orchestral work) *Porphyria's Lover* for Baritone and Piano, Op. 26 and Rhapsody for Violin and Piano, Op. 27a.

The horn writing in this piece is conventional. There are no extended techniques and it is not rhythmically challenging. Pedagogically it provides chamber music for an unusual combination of instruments. The balance of instrumental timbres is the primary challenge. The dynamics accommodate the balance needs necessary for the inclusion of a narrator. The dynamics are often marked *piano* during sections of the composition that correspond to sections of text.

⁶¹ Raymond Holden, "Gipps, Ruth Dorothy Louisa (1921–1999)" <https://doi.org/10.1093/ref:odnb/7206923> published September 2004, accessed November 26, 2018.

Seascape, Op. 53 (1958)

Dedication: Portia Ensemble

Instrumentation: 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 2 horns

Duration: circa 8 minutes 30 seconds

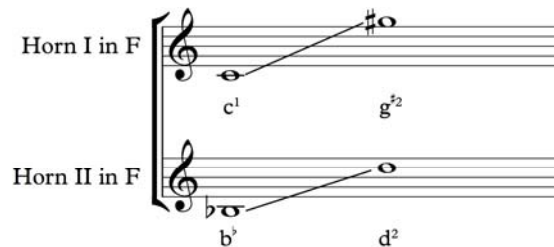


Figure 8. Written Horn Range of Op. 53.

Op. 53 is one of Gipps's better-known chamber music works. Rodney Winther of the College Conservatory of Music at the University of Michigan put out an edition of *Seascapes* with Warner Bros. that includes a string bass part.⁶² Winther also discusses the work in his book, "An Annotated Guide to Wind Chamber Music for Six to Eighteen Players." *Seascape* was written after her first two symphonies and several smaller tone poems.

Written in 1958 for the Portia Ensemble, an all-female chamber group whose members included the clarinetist Thea King. Gipps performed in this ensemble. The first performance was given in the Arts Council Drawing Room and conducted by James

⁶² Ruth Gipps, *Seascape, Op. 53* (1958) ed. by Rodney Winther, WB Music Corp., 2004. E-book edition through Google Play. <https://play.google.com/books/reader?id=40yZ86tcLnoC&printsec=frontcover&pg=GBS.PP4>

Verity on October 7, 1960.⁶³ It is a programmatic work and one of several pieces she wrote that is evocative of the sea, including an earlier oboe and piano piece entitled *Seashore Suite* (1939).

According to the introductory remarks included in a concert recording by the Kaleidoscope Wind, “Gipps was inspired to write the work while she was an extramural lecturer for Oxford University and was giving a weekly lecture recital at Broadstairs in Kent.”⁶⁴ The speaker quotes Gipps, “I spent the night in a hotel right on the beach. I could hear the sea. I always loved the sound of the sea and particularly storms.” *Seascape* transports the listener to the seaside through the colors of the wind ensemble. It is a programmatic work.

Seascape is the first double wind quintet that Gipps wrote. In 1989 she wrote her second work for this instrumentation (with the addition of tam-tam), *Wind Sinfonietta*, Op. 73, although the same instrumentation is designated as a wind ensemble. There is a thirty-one-year gap between the two works. According to Lance, she felt that the normal instrumentation of a woodwind quintet did not balance properly but when the instruments were doubled the proper balance could be achieved.⁶⁵

The work is in ABA form with a short coda. Neither horn part is difficult; horn I has short solos and a more active part than horn II. Horn II plays a harmonically

⁶³ Halstead, 173.

⁶⁴ Kaleidoscope Wind, “*Seascape*, Op. 53,” Ruth Gipps, recorded in 2003 at the British Music Information Centre. Shared with the author by conductor Ferencz Diczku for research purposes only. See discography.

⁶⁵ Lance Baker, phone conversation with the author, February 1, 2015.

supportive role. This is an ideal chamber music work for an undergraduate ensemble⁶⁶.

The pairs of flutes and clarinets predominantly represent the waves of the sea with rising and falling sixteenth note passages at the start and close of the piece mimicking the waves of the sea (Ex. 42).

For the Portia Wind Ensemble
SEASCAPE
For Double Woodwind Quintet

Duration 6 min.

Andante Ruth Gipps, Op. 53

The musical score is for a piece titled "SEASCAPE" by Ruth Gipps, Op. 53, intended for a Double Woodwind Quintet. The tempo is marked "Andante" and the duration is 6 minutes. The score includes staves for Flutes (1 and 2), Oboe, English Horn, Clarinets in A (1 and 2), Bassoons (1 and 2), and Horns in F (1 and 2). The Flutes and Clarinets in A play a continuous sixteenth-note pattern, marked "pp". The Oboe has a long solo passage marked "p espress.".

Example 42. Seascape, Op. 53, mm. 1-3.

The oboe introduces the main theme in a long solo passage. Gipps presumably wrote the melody according to her personal strengths and preferences. Later in the work the English horn plays a theme that is reminiscent of Prokofiev's *Peter and the Wolf* for

⁶⁶ *Seascape* is included in Rodney Winther's *An Annotated Guide to Wind Chamber Music* (Donald Hunsberger Wind Library) (Alfred Music, 2004).

woodwind quintet. The oboe and English horn carry much of the thematic material. For more information on the work see Daniel Lienhard's article "Ruth Gipps."⁶⁷

⁶⁷ Daniel Lienhard, "Ruth Gipps," *clingKlong: Zeitschrift des FrauenMusikForums Schweiz FMF* 53. (Summer, 2005):24-27.

***A Taradiddle* for two horns in F, Op. 54 (1959)**

- I. Theme
- II. Variation I: Lament
- III. Variation II: March
- IV. Finale

Dedication: Shirley Hopkins and Lance Baker

Instrumentation: two horns

Duration: circa 4 minutes and 30 seconds

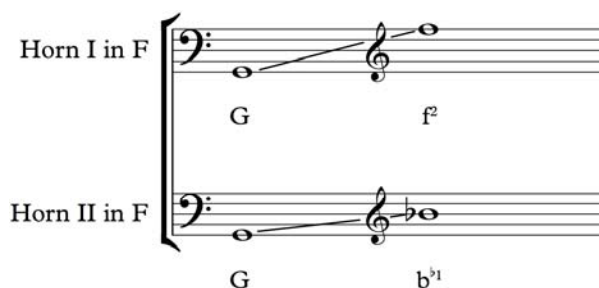


Figure 9. Written Horn Range of Op. 54.

Shirley Hopkins was Lance's first horn teacher (and he was her first student).⁶⁸

They met while he was a young chorister at Westminster Abbey. Shirley Hopkins graduated from the Royal College of Music in London in 1955. She had a successful career playing in several London orchestras.⁶⁹

⁶⁸ Shirley Hopkins Civil, email to the author, February 23, 2015.

⁶⁹ International Horn Society, "Shirley Hopkins Civil." <https://www.hornsociety.org/290-elections/756-hopkins-bio>. Accessed October 1, 2018.

A Taradiddle is based on an original nursery rhyme that Gipps wrote for her vocal work, *The Prophet* (for orator, baritone, soprano, chorus, children's chorus and orchestra) based on the writings of Kahlil Gibran. The nursery rhyme was an addition to the original text of Gibran's homilies and was part of the 'Children' section.⁷⁰ Jill Halstead highlights this duet as an example of Gipps's pastoral parlor music genre of composition.⁷¹ The Oxford English Dictionary defines a *taradiddle* as "A trifling falsehood, a petty lie; a colloquial euphemism for a lie; a 'fib.'" And as "Pretentious or empty talk; senseless, unproductive activity; nonsense."⁷²

The text of the nursery rhyme reads:

Being Variations on a Non-Existent Nursery Rhyme:
Mistress Mouse, within the house why sit and spin so hard?
The cat is out in the barley-patch, the dog is in the yard.
I thank you, sir, but I prefer to stay upon my guard,
Though the cat is out in the barley-patch, the dog is in the yard.
For once a mouse sit in the sun, twice a mouse away may run,
Seven times the cat may come and catch her in the yard.
For once a mouse sit in the sun, twice a mouse away may run,
Seven times the cat may come and catch her in the yard.⁷³

Gipps designated this work as "Opusculc 54," which implies a sense of humor about the work's significance. While quite simple, this duet accomplishes several

⁷⁰ Halstead, 173.

⁷¹ Ibid., 106.

⁷² "taradiddle | tarradiddle, n." OED Online. July 2018. Oxford University Press. <http://www.oed.com/view/Entry/197762?isAdvanced=false&result=1&rskey=btkXkJ&> (accessed October 03, 2018).

⁷³ Ruth Gipps, "A Taradiddle," Op. 54 Tickerage Press, no publication date. Distributed by June Emerson Wind Music.

pedagogical objectives, making it clear that a knowledgeable musician and teacher composed it. Like her other teaching pieces, it provides surmountable challenges in an amusing and enticing manner. The range is appropriate for an intermediate horn player. One of its pedagogical merits is its use of the lower tessitura of the horn. Duets for younger students are rarely written in this range. The piece concludes with a unison pedal G. This may be due to Lance's natural abilities in the low range.

The roles of the horn parts are equitable, with both players passing off the melody and accompanying parts. This interdependent writing prepares the student for more difficult duets that have actively independent parts and more complicated harmonies.

The duet is suitable for high school and early undergraduate students. It is useful as an intonation study, and for sight-reading and learning to read bass clef. It would make an attractive short recital piece for an intermediate student.

This work introduces the student to a traditional musical form: theme and variations. It is intended to be played continuously, without pause. The opening section, marked *Allegro moderato*, introduces the theme in the first horn part (Ex. 43).

2 HORNS
IN F

Allegro moderato

mf ma leggiero

mf ma leggiero

Example 43. *A Taradiddle*, Op. 54, mvt. I, mm. 1-4.

The melody is in G Dorian and reminiscent of the English Christmas carol “Here we go a wassailing,” but in a minor key.

Variation I is titled “Lament,” with a tempo designation of *Andante doloroso*. The melody is now written in D minor (Ex. 44).



Example 44. *A Taradiddle*, Op. 54, mvt. II, mm. 9-12.

Variation II is titled “March.” The key is G minor. The march has a playful bantering of motivic material that is passed back and forth between the parts (Ex. 45).



Example 45. *A Taradiddle*, Op. 54, mvt. III, mm. 1-3.

Variation II is an exploration of ensemble rhythm. The horns have entrances that begin two beats apart, eventually narrowing to an eighth note apart. The two parts frequently move in contrary motion to each other.

The Finale returns to the opening material. Several tempo changes occur that encourage ensemble communication and coordination. A brief Presto brings the piece to a raucous conclusion on a unison pedal G.

***The Pony Cart, Op. 75* (1990)**

Dedication: Leonard Paice, Ann Warnes, and Stephen Rowe

Instrumentation: flute, horn and piano

Duration: circa 3 minutes



Figure 10. Written Horn Range of Op. 75.

The Pony Cart, Op. 75 was one of Gipps's final compositions and is among several works for small chamber ensembles that she composed between 1989 and 1995. Reflective of parlor music for friends. It seems to have been devised as a light work for amateurs to perform.

The title page of this short trio features the hand-drawn depiction of a man driving a small open carriage, accompanied by a young boy and girl in early twentieth century clothing. This visual and the descriptive title immediately place the work within the realm of nostalgia and recall a bygone era. Englishness and the pastoral are frequent themes of Gipps's compositional style. Jill Halstead includes *The Pony Cart* as an example of Gipps's composition that vividly depict the English countryside:

In her works landscapes are miniaturized and tamed, resulting in a large number of evocative works based on everyday, often unregarded aspects of the English

Landscape, such as *Sea Weed Song* (1940), *Rowan* (1949), *Cringlemire Garden* (1952), *The Pony Cart* (1990) or *Cool Running Water* (1991).⁷⁴

This brief work is in ABA form. The tempos are moderate and do not present any difficulties for the work's limited technical challenges. All of the parts are playable by amateur players, although the horn part does require a fully-developed range. The piano provides an accessible, but not overly simplistic accompaniment. The flute and horn parts equitably carry the main melodic lines.

The horn introduces the main theme (Ex. 46).



Example 46. *The Pony Cart*, Op. 75, mm. 7-10 (Horn).

The writing for the flute and horn are idiomatic. The flute has the most technically challenging and rhythmically active part with many diatonic flourishes and scale patterns.

Op. 75 would make an ideal choice for joint recitals, or on a solo recital to provide an attractive change of pace between larger works. It would also make an effective inclusion on a recital of mixed wind chamber music.

⁷⁴ Halstead, 105.

The Lady of the Lambs for Soprano and Wind Quintet (Opuscle 79) (1992)

Dedication: Elizabeth Yeoman

Instrumentation: Soprano, flute, oboe, clarinet, bassoon and horn

Duration: 1 minute 30 seconds

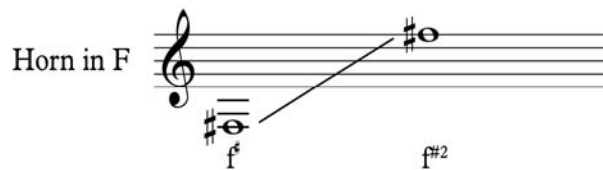


Figure 11. Written Horn Range of Op. 79.

The Composers' Guild of Great Britain commissioned this work as a retirement gift for Elizabeth Yeoman. It is one of 20 short songs written as part of an "Elizabethan Songbook" in her honor, contributed by various members of the guild.⁷⁵ It was premiered in 1993 at the Royal Northern College of Music in Manchester.⁷⁶ Gipps chaired the Composers' Guild in 1966.⁷⁷ Gipps and Yeoman also served in the leadership of the British Music Information Centre together in the 1960s at the Centre's founding.⁷⁸ This is Gipps's only composition for woodwind quintet.

Gipps designated this brief art song as an opuscle. It is another example of her parlor music genre of composition. Despite its brevity, hallmarks of Gipps's

⁷⁵ The Carey Blyton Trust. "Catalogue." <http://www.careyblyton.com/??=Search> (accessed April 9, 2018).

⁷⁶ Halstead, 177.

⁷⁷ Ibid., 36.

⁷⁸ Ibid.

compositional style are present. The pastoral text, Alice Meynell's "The Shepherdess," describes the bucolic English countryside and the idealized archetype of the pure shepherdess. Meynell was a Victorian poet and essayist. "The Shepherdess" has been set numerous times in various combinations of voice and choir.

The Shepherdess by Alice Meynell (1847-1922)

1. She walks - the lady of my delight -
 A shepherdess of sheep
 Her flocks are thoughts. She keeps them white;
 She guards them from the steep;

 She feeds them on the fragrant height,
 And folds them in for sleep.
2. She roams maternal hills and bright,
 Dark valleys safe and deep.
 Her dreams are innocent at night
 The chastest stars may peep.
 She - walks the lady of my delight -
 A shepherdess of sheep.
3. She holds her little thoughts in sight,
 Though gay they run and leap.
 She is so circumspect and right;
 She has her soul to keep.
 She walks - the lady of my delight -
 A shepherdess of sheep.⁷⁹

The song is in strophic form and consists of three verses, each a sestet of alternating iambic tetrameter and trimeter. Gipps's setting is in E major with a lilting

⁷⁹Alice Meynell. *The Poems of Alice Meynell*. Edited by Frederick Page. Complete ed. London: Oxford University Press, H. Milford, 1940.

melody in 6/8 time. The main theme is disjunct and characterized by leaps of a fourth. It is rhythmically simple. The familiar dotted rhythms of her English folksong style are pervasive. There are occasional chromatic variants that imply Lydian and Mixolydian sounds as seen in the flute and oboe lines (Ex. 47).

The image shows a handwritten musical score for five staves. The music is in 6/8 time, indicated by the '6' over the '8' in the first staff. The key signature has one sharp (F#). The lyrics are written below the staves: "guards them from the steep - She feeds them on the fragrant height, And". Dynamics are marked: *mf* (mezzo-forte) appears under the first and third staves, and *f* (forte) appears under the fourth staff. The notation includes various note values, rests, and slurs.

Example 47. *The Lady of the Lambs*, Op. 79, mm. 9-12.

The woodwind quintet plays an accompanying role. As such their dynamic range is limited and the orchestration is minimal to facilitate balance with the solo voice. The horn and bassoon provide harmonic color and support, while the flute, oboe and clarinet carry the melody and minimal technical material.

The horn part is written for horn in E. The part is undemanding, with a moderate range no challenging technical passages.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FURTHER RESEARCH

Recording producer Andrew Keener (producer of David Pyatt's *British Horn Concertos* album), described Gipps as having a "fascinating and idiosyncratic musical mind."⁸⁰ She was a musician of incredible range and her diverse career encompassed all aspects of musicianship. She was ahead of her time in her entrepreneurial approach to the promotion of her compositions and conducting. The verve and tenacity with which she pursued her profession was matched only by her unswerving dedication to music. She had a genuine enthusiasm for advancing the training of young musicians and for raising awareness of overlooked and marginalized composers. She accomplished both of these objectives by founding and conducting two orchestras. These ensembles in turn provided her with the opportunity to conduct and premiere her own symphonic works. Her background as a performer, teacher, conductor and composer made her uniquely skilled at writing appealing and captivating works for the professional and amateur alike.

Gipps's compositional intent and legacy are comparable to that of two other twentieth century composers, Paul Hindemith and Alec Wilder. Hindemith shared Gipps's multifaceted musical career as a composer, conductor, performer and teacher.

⁸⁰ Andrew Keener, letter to the author, spring 2016.

Like Hindemith, the term *Gebrauchsmusik* (“Music for Use”) aptly describes several of Gipps’s compositions.⁸¹ Her compositions for amateurs and students are pragmatic and instructive. She wrote works for particular people and ensembles. These works were often written to advance the dedicatee’s training or to provide repertoire for performance opportunities. Other pieces were written to commemorate specific occasions.

The personal nature of her compositions is similar to the focus of Alec Wilder’s writing. Wilder wrote numerous small chamber pieces for odd combinations of instruments to accommodate the repertoire needs of friends. Gipps’s chamber music was often written for close friends and family members to enjoy in parlor music settings. Wilder wrote music for the horn player John Barrows, while Gipps wrote most of her horn works for her son Lance Baker. Wilder was described as a “melodist,” and melody was central to Gipps’s compositional approach.⁸² It is frequently said of Wilder that “His music was never out of vogue because, in effect it was never in vogue.”⁸³ Likewise, Gipps’s compositions did not receive widespread popularity during her lifetime. Her compositional style matured at the end of a musical era. Her persistent adherence to

⁸¹ Stephen Hinton, “Gebrauchsmusik,” Online. Grove Music Online.
<<https://doi.org/10.1093/gmo/9781561592630.article.10804>> Published online: 2001
updated bibliography, 31 January 2014, (accessed October 1, 2018).

⁸² Whitney Balliett. “The President of the Derriere-Garde.” *The New Yorker*.
(July 9, 1973): 36.

⁸³ Gunther Schuller, Robert Levy, Loonis McGlohon, and Judy Bell, “Biography,” from *Alec Wilder Music and Life*. owned by Robert Levy. www.alecwildermusicandlife.com accessed November 28, 2018.

tonality and traditional musical forms, despite the popularity of serialism and atonality, meant that she was overlooked as a serious twentieth century composer in Britain.

The same characteristics of Gipps's compositional style that often limited her professional acclaim make her works for horn valuable pedagogically and aesthetically. Gipps wrote in a tonally accessible, Neo-Romantic style that emphasizes melody and folk-tune influenced modality. Her works for horn bridge a gap in the repertoire between the Romantic concertos that all horn players learn as students and the twentieth century compositions they will encounter later in their studies and professional careers. Gipps's music is an important addition to the horn repertoire because it provides engaging and challenging works for a variety of ability levels ranging from amateurs and students to teachers and professionals. Her works for or involving the horn provide a variety of solo and chamber music works that can be used in a number of different performance settings and for various pedagogical purposes. These works also expand the catalogue of music for horn by women composers.

Her natural affinity for orchestrating woodwind timbres and her compositional emphasis on woodwind chamber music came from her first-hand knowledge as an orchestral oboist and as a member of the all-female chamber group, the Portia Ensemble.⁸⁴ This focus on woodwind colors and their idiosyncrasies is one of the aspects that makes her writing for the horn unique. The technical passages she wrote for horn are

⁸⁴ Ruth Gipps, *Seascape*, Op. 53 (1958) program notes from ed. by Rodney Winther, WB Music Corp., 2004. <https://play.google.com/books/reader?id=40yZ86tcLnoC&printsec=frontcover&pg=GBS.PP4>

more fluid and agile than most idiomatic horn writing. In Gipps's compositions, modally imbued melodies cover the full range of the horn. Her writing for horn did not involve extended techniques, however, her works challenge the player to consider the color possibilities and technical abilities common to the woodwind family of instruments. This approach is often a neglected aspect of horn writing in standard concertos. The horn's range and timbre is suitable for inclusion in brass and woodwind chamber ensembles. Woodwind chamber music requires the horn player to utilize different approaches to blend and balance. This is most often experienced in the woodwind chamber works, but Gipps applied this perspective to her solo horn works as well.

Her chamber music adds a twentieth century sensibility to the rich tradition of *Harmoniemusik*. Several of her chamber music compositions are ideal recital works for intermediate players. Just as she addressed the need for repertoire orchestras to prepare aspiring orchestral musicians for the rigor of professional ensembles, she prepared students for their professional careers through thoughtful teaching pieces. These works provide invaluable chamber music opportunities for younger students. As a professional musician and a teacher, she was uniquely suited to write excellent student works and knew what was interesting for the professional to play. The combination of her pedagogical perspective and professional expertise made her skilled at writing engaging music for a variety of ability levels.

This adaptability makes her pieces applicable to a wide variety of performance settings. They make good inclusions on programs for musical outreach concerts, student

recitals and professional performances that would pair well with other chamber music works by Ravel, British composers like Malcolm Arnold and Gordon Jacob, as well as woman composer focused events. An attractive recital of English wind chamber music for various instrumental combinations could be devised including works by Gipps, Ralph Vaughn Williams and Gordon Jacob. She was a contemporary and colleague of British composers Malcolm Arnold and Alan Abbott.

A detailed study of her works for the solo horn and the horn in chamber music show that Gipps wrote demanding but beautiful lines for the horn built on her close understanding of what the horn could do. Her works for horn combine a woodwind influenced approach to writing lyrically for the horn and the more traditional technical challenges of rapidly articulated fanfare passages. Her horn writing covered the full range of the horn, both low and high. Gipps 's horn works effectively incorporate the tone color of the mute and it is frequently used to blend with woodwind colors, particularly in the orchestration of Op. 58. Her works are well-crafted due to her mastery of orchestral colors and rich motivic development.

Gipps and her music call for continued research and performance. Scholarship such as Linda Dempf and Rick Seraphinoff's *Guide to the Solo Horn Repertoire* and recent articles in the *Horn Call: Journal of the International Horn Society* by Sarah Schouten and Lisa Bontrager are important efforts in expanding the horn repertoire that

have included the works of Ruth Gipps.⁸⁵ Additional professional recordings of her works are a necessity towards the promotion of her compositional legacy. Recent performances of her work such as the “Ruth Gipps Retrospective” concert near her home in Sussex, UK and the US premiere of her Symphony No. 2 by the Seattle Philharmonic Orchestra in March 2018 are encouraging indications that her compositions are becoming better known and sought after.⁸⁶ Gipps’s remaining unrecorded solo works for horn and the wind chamber music should also be recorded.

A new professional recording of Gipps’s Symphonies No. 2 and 4, as well as several smaller orchestral works was recently released by the BBC National Orchestra of Wales.⁸⁷ Horns figure prominently in Gipps’s symphonic works. A detailed study of her orchestral horn writing would augment this study and provide further insights on her compositional approach to the horn.

Continued efforts to promote the work of women composers is vital to the expansion of the horn repertoire. Ruth Gipps’s career spanned much of the twentieth century. Her works provide the perspective of a female composer active during and after the tumultuous years of World War II. Further performance of Gipps’s solo horn works will have an impact on these efforts. Leelanee Sterrett, Acting Associate Principal horn

⁸⁵ Sarah Schouten, and Lisa O. Bontrager. “Favorite Solo Pieces, Op. 2.” *Horn Call: Journal of the International Horn Society* 45, no. 2 (February 2015): 61–64. <https://login.libproxy.uncg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=100276803&site=ehost-live>. (accessed October 19, 2017).

⁸⁶ The Villages Music Festival, “Ruth Gipps,” <https://www.villagesmusicfestival.org/ruth-gipps> (accessed November 26, 2018).

⁸⁷ Ruth Gipps, *Ruth Gipps: Symphonies Nos. 2 and 4/Songs for Orchestra/Knight in Armour*. BBC National Orchestra of Wales, conducted by Rumon Gamba. Chandos: CHAN20078, 2018.

with the New York Philharmonic, gave a recital of horn works by women composers at the 2018 International Horn Symposium in Muncie, Indiana. Ruth Gipps's Sonatina was featured.⁸⁸ This is precisely the sort of exposure that will aid in Gipps's works for horn to become better known.

Exposure of this kind to students, educators and other professionals is vital. Live performances by professional artists elevate and advocate for a work and its composer. The increase in performances of her music shows how timely further performance and scholarship of Ruth's Gipps' works are. It is hoped that this study will contribute to a greater appreciation of her compositional legacy.

⁸⁸ Program booklet from the 2018 International Horn Society Conference held at Ball State University in Muncie, Indiana. <http://ihs50.org/images/IHS50BallStateProgramEventsSchedule.pdf> (accessed November 18, 2018).

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APPENDIX A

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APPENDIX B

PERMISSION TO USE MUSICAL EXCERPTS

Victoria Rowe <***>

Sun, Feb 1, 2015 at 3:35 AM

To: Catherine Creasy <creasy.catherine@gmail.com>

Hi Catherine

Yes of course - musical quotations are fine.

Very best

Victoria

*** Victoria Rowe is Lance Baker's wife. Her email address was removed to respect her privacy. Lance does not use email. All written correspondence with Lance was conducted through Victoria.

APPENDIX C
CHRONOLOGICAL REPERTOIRE LIST

- *The Three Billy Goats Gruff*, Op. 27b, Trio for oboe, horn in F and bassoon, 1943
- *Seascape*, Op. 53 for double wind quintet, 1958
- *A Taradiddle for Two Horns*, Op. 54, 1959
- Sonatina for horn and piano, Op. 56, 1960
- Horn Concerto, Op. 58, 1968
- *Triton*, Op. 60 for horn and piano, 1970
- Wind Octet, Op. 65 for 2 oboes, 2 clarinets, 2 bassoons & 2 horns, 1983
- Wind Sinfonietta, Op. 73 for double wind quintet, 1989
- *The Pony Cart*, Op. 75 Trio for flute, horn and piano, 1990
- *The Lady of the Lambs*, Op. 79 for soprano, flute, oboe, clarinet, bassoon and horn, 1992